

MCGILL DAILY *Culture*

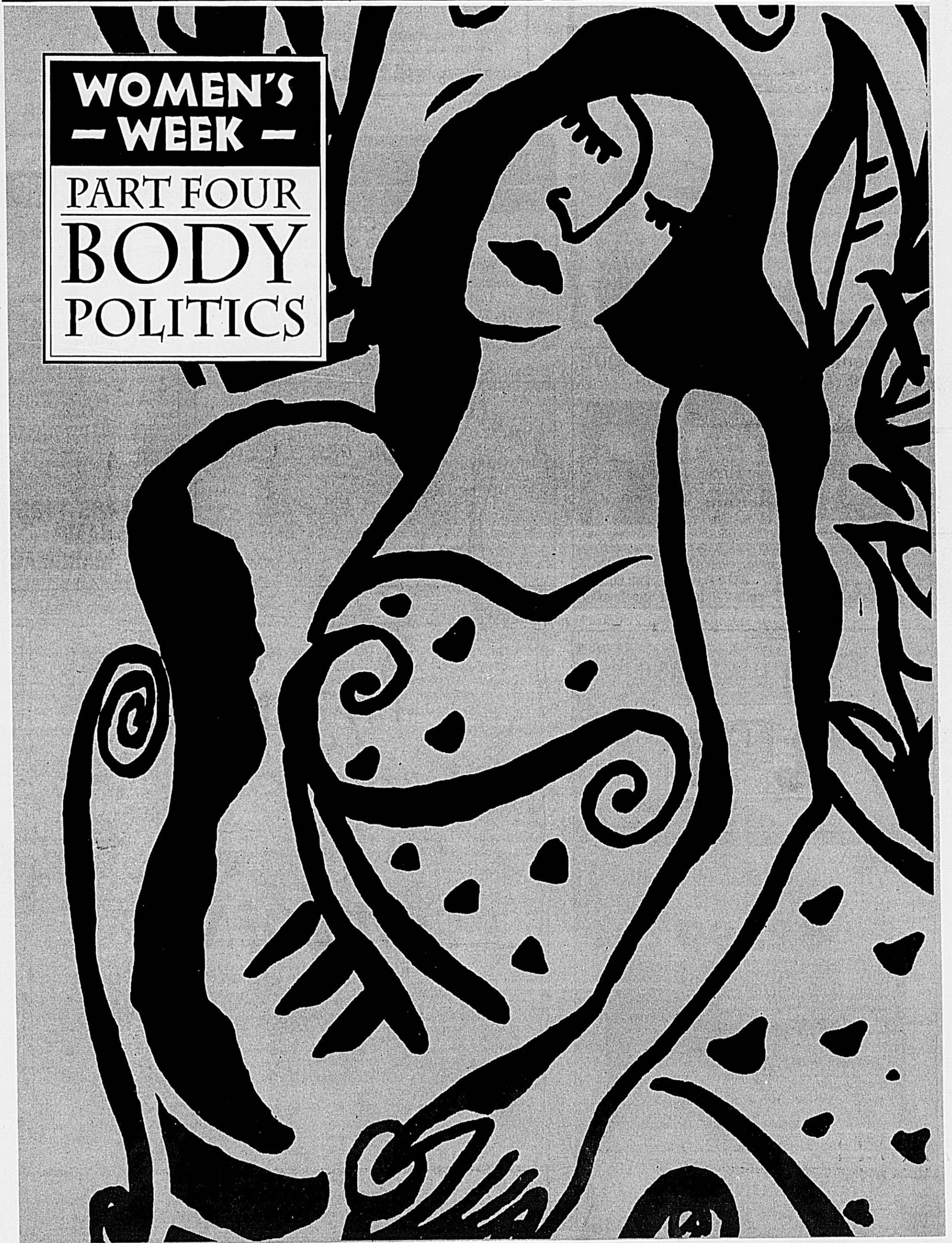
Volume 82, Number 81

Exploring the body politic since 1911

Thursday, March 11, 1993

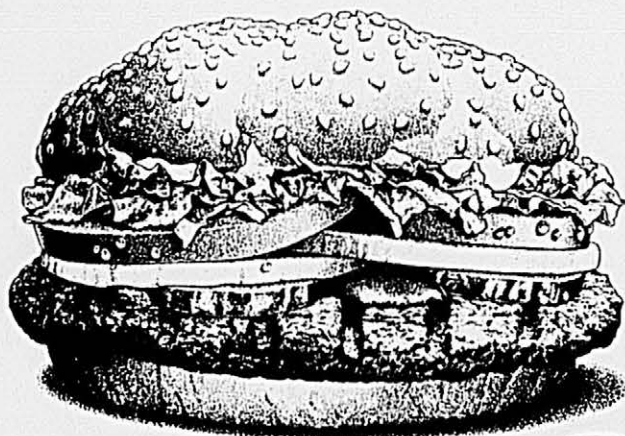
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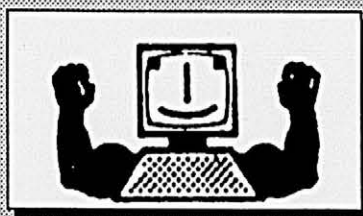
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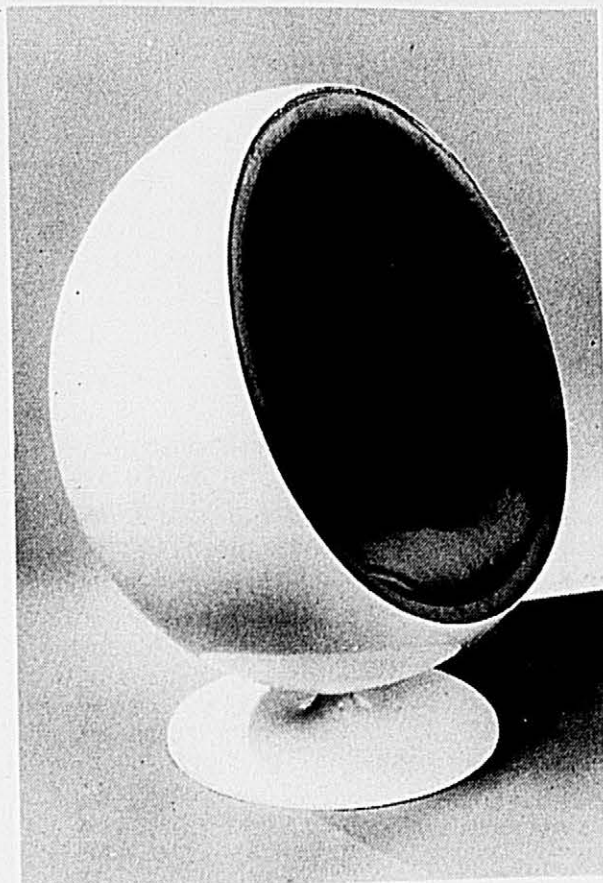
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A forward-looking spirit

an exhibition captures the surprising variety of High Modernism



Eero Aarnio — Globe Chair

BY INDERBIR S. RIAR

THE HISTORY of High Modernism is associated with the need to orient the products of designers to the needs of the consumer society. Design principles became symbolically tied to the principles of the democratization of society.

The essence of Modernism can be summed up in a few basic principles: utility, simplicity, and absence of ornamentation.

The influence of Modernism was initially felt in architecture, but unlike the rigid design dogmatism of the International Style, many other

design professions quickly varied their aesthetic goals and moved away from the serene simplicity of the Bauhaus principles.

While keeping with the Modernist aim of experimenting with new materials — such as plywood, steel, fiberglass and aluminum, plastic, rubber and synthetics — Modern design developed in a number of directions.

Styles that were referred to as aerodynamic, organic, biomorphic

and modern historical helped transform the rigid Modernist vocabulary into one that reflected innovative trends spurred on by the emergence of new materials and economic prosperity.

Design 1935-1965: What Modern Was charts the development of the Modernist canon throughout the height of the Modern era. Narrated in a linear manner, the exhibition does not follow a strict chronological order but instead examines how certain styles tended to grow out of each other and overlap. Thus, it becomes clear how Streamlined Modern, Biomorphic Modern, and Expressionist Modern each influenced

and sponsored the development of a fluid, organic style that countered — but never undermined — the rigid geometry of the International Style.

Streamlined designs, inspired by modes of transportation which were being modified at this time so as to offer less wind resistance, allowed for rounded corners and horizontal bands to heighten to feeling of movement. Thus, the rise of Art Deco buildings, like the Chrysler Building, and trans-Atlantic travel influenced the cool shapes of design objects like Peter Müller-Munk's sleek *Normandie* pitcher whose form suggests the smokestacks and sharp bow of the famous French liner after which it was named.

These volute forms were again repeated in later Modern experiments, but through different inspirations.

Biomorphic Modern continued and accentuated the curves of earlier streamlined designs, but instead of looking towards technology for its inspiration, the style drew on the asymmetrical and curving lines of living organisms. Round openings and amoeba-like forms, the bread and butter of the Dadaists and Surrealists, found their way into expressive volumes ranging from Eero Saarinen's TWA Terminal at New York's Kennedy Airport to Eva Zeisel's numerous chairs and dinnerware.

Changing the two-dimensional Biomorphism of Jean Arp's wood reliefs into something like Art Smith's *Lava* bracelet shows the innovative and imaginative ingenuity of these designers.

Similarly, the Expressionist Modern, influenced by Abstract Expressionism in painting and

sculpture, gave objects irregular shapes but with textured and rumpled surfaces.

Gunnar Anderson's polemical — but impractical — foam armchair, created by pouring liquid urethane foam until it solidified, is the piece de résistance of expressionist design. The chair resembles an oozing, sludge-like organism from a cheap 1950s B-movie. Its lumpy, almost haphazard quality, and brown colouring, made it unappealing to the mass market, but its ingenuity continued the search by Modern designers to use new materials in imaginative ways.

Modern Historicism

In an era that has become characterized to be coldly anti-historicist, particularly in the eyes of revisionist Post-Modernists, the exhibition offers revealing examples of how designers borrowed and adapted historical models. Such objects as Roman furniture, traditional lanterns, pre-Columbian pottery and primitive instruments influenced the patterns, textures, contours and colours of Isamu Noguchi's lamps and Hans Wegner's *Peacock* chair, among other designers' objects as varied as side tables and jewelry.

As the theory of Modernism developed in the 1920s, it accepted the usefulness of historical models, but not with the shoddy "ironic" references of contemporary Post-Modernism. Instead, Modern Historicism realized that historical archetypes could influence the shapes of modern designs.

Also, cross-cultural exchanges contributed to the inspiration of many designers. Vernacular art infused itself in the works of Hans Wegner's *Y Chair*, Gio Ponti's

Superleggera chair, and the aforementioned Noguchi lamps.

Swiss Architect Hans Bellman's side table achieves a perfect blending of the postwar search for functionality and utility with historical precedents. Bellman's collapsible tripod table realizes the Greek and Roman folding stools and tables found in domestic interiors. Such striking simplicity achieves an economy of design and relies on the elegance of proportion and fluidity of line that is undisturbed by ornamentation.

A New Era

The ability of designers to manipulate new materials to achieve fantastic results culminated in the 1960s, where the atmosphere of flamboyance and political activism, the Beatles and the Rolling Stones, pointed to a new era in design.

Closely inspired by the Pop artists, artists looked towards the whimsical and idiosyncratic. Furthermore, a trend towards geometric abstraction carried on the flat and hard-edged sentiments of the Pop artists but found its inspiration in the Neoplasticism of Piet Mondrian.

Eero Aarnio's futuristic *Ball* chair captured the forward-looking spirit of the era. A response to the quest for a self-contained environment, the chair could be outfitted with optional telephone or stereo speakers.

Similarly, Roberto Sebastian Matta's *Malitte* seating system combined the funkiness of Pop with the geometric abstraction of the High Modernists.

Matta, a Surrealist painter and disciple of Marcel Duchamp, created a unique design for a generation inspired by Minimalist decor and who refused to sit upright in traditional chairs. The seats' fluid and organic forms reflect the contours of the human body. The pieces became a kinetic sculpture, either spread around the room or stacked vertically into a square jigsaw puzzle.

Such pieces look forward to an increasingly eclectic design environment, where seemingly innocuous influences, like politics or marshmallows (George Nelson Associates' *Marshmallow* sofa) helped transform designers' imaginations.

The contemporary design environment, often labeled a "Post-Modernist" era, claims that the death of Modernism helped sponsor today's pluralism. What most Post-Modernists do not understand, however, is that Modern design did not entirely follow the starkness of the International style. Many designers existed outside of and challenged the dogmatism of the Bauhaus-inspired orthodoxy.

Design 1935-1965: What Modern Was reveals the incredible variety of Modern design, unique in its complexity, and inspired in its variety. It challenges the arrogance of Post-Modernism and inspires us to re-evaluate an era dismissed for its conformity.

Design 1935-1965: What Modern Was runs until May 24 at the Museum of Civilization in Hull, just across from Ottawa. The Museum is open 09h to 17h, and until 20h on Thursdays (closed Mondays). Tickets are \$4.50, \$3.00 for youths aged 16 to 21. The exhibition will be in Montreal this October.

Sounding just a little more, for CKUT

BY DAN ROBINS

ONE OF the most impressive lineups in ages will be arriving at Club Soda sometime this Sunday.

FurnaceFace, Sawtooth, the Sherlocks and Bite will be playing to raise money for CKUT Radio's fourth annual funding drive.

Sherlock singer Andrew Rodriguez said, "It's gonna be a fucking kick-ass show." (Course, he had to say that.)

Expanding his band to a Sherlockian neophyte, he said they played "sexy brontosaurus rock". He added that "it'll be a sexually charged answer to everyone's prayers".

The Sherlocks are pushing a promo called *Wake Up, You've Been Fooled*, and are expecting a spring-release called *No Shit*. Meanwhile, they're happy to be playing for what Rodriguez called a "good cause".

Will Richards, singer/writer of Sawtooth, was a little less enthusiastic. Speaking through a sore throat ("It'll make us sound just a little more," he predicted), he explained Sawtooth was doing the show so a record company can see 'em go.

With a near-complete line-up change since they last played Montréal in June, their sound has grown heavier after their trip to England, he said. I'm still stuck on *eats a buick*, their first EP, but I'll be happy to hear the sound they make with a metal/industrial-influenced bassist and Metallica-style drummer. "It's a bigger kind of noise," said Richards.

Most of the stuff they'll be doing is new, so bring a recording walkman. And wait for the April release of *All Choked Up*, an import

album from England which, knowing Sawtooth history, will be hard as all hell to find in this town.

Bite wasn't around when I called, but people who've seen them live liked what they saw.

As for headlining FurnaceFace, keyboarder Marty Jones said the band's recent popularity has taken them by surprise. "It's kinda weird for us," he said.

He promised a good show, with a new lineup of shiny costumes and "good jokes". They'll also be playing a few new songs, but as long as they do "We Love You, Tipper Gore", I'll go home satisfied.

(In case you're interested, FurnaceFace have joined a boycott of the Ottawa Congress Centre, protesting the centre's decision to host Peacekeeping '93, an Orwellian exercise in high tech pollination.)

The aim of all this is, of course, to provide a bit of CKUT's \$50 000 goal, which they fell just shy of in last year's drive, according to funding coordinator Janice Fike.

Most of the money should come from pledges, which they're encouraging by giving away lots of stuff, said Fike.

With luck, you could get tickets to New York, Paris, or just for random wandering in Canada. (Rumour has it there's a one-year home entertainment system rental in it for someone.)

If you want to pledge cash, give a call to 398-8991, any time until the 21st. They're also looking for folks to sit in front of phones and get pledged to, if you've got more time than money.

Or you could just go to the show.

To do so, find Club Soda, north on Parc Ave, sometime about 19h30 on Sunday. \$6 advance/\$7 at the door.

McGILL DAILY Culture

comment

I am a Culture Junkie

It started way back in my formative years with a subscription to *Owl Magazine*. I'd eagerly await each month's issue, anticipating the endangered species centrefold. From the St. Lawrence beluga whale to detergent bottle terrariums, I was hooked.

It didn't end there. Eventually, down from my walls came the Bactrian camel and up went a cocophony of *Teen Beat* pull-outs of Brat Pack babes. I fanatically memorized the birthdates and favourite foods of my glossy 2-D heartthrobs and plotted vengeful massacres of their supposed girlfriends. Then came the fashion mag frenzy, spending (hard-earned!) allowances on *Vogue* and *Elle*, the virtual Bibles of Western couture. I knew the hemlines, I knew the girls, I knew the designers.

Now, living in a city with a house of magazines on every block, there's no escaping the temptation.

I realize that my attraction is not solely to the content of the magazines I read. In fact, the reading is secondary. Certainly, those monthly maxims and pearls of untimely wisdom do pepper my conversations and spice up my pop-culture intellect. But the real enjoyment comes out of flipping through magazine after magazine, sucking up as much visual stimuli as my eyes and my brain can handle.

My obsession with images is not unfounded. The power of visual media is astounding. We are an image-based society, constantly bombarded by posters and placards whose force lies beyond the slogans they brandish.

The magazine, consequently, is a potent medium with infinite potential. What's exciting is finding mags which strive to use their aesthetic faculties to the fullest, making every issue a virtual work of art. The more magazine houses I visit, the more I realize how many quality publications there are, and how many more are yet to come.

A cynic would say that visual media is yet another mind-fuck of Western mass culture, taking us all for a ride. Sure, we're all going places in the proverbial handbasket, but I'm on the scenic route, taking in the sights along the way.

Kristen Peterson

Letters

The Alley incinerator

To the Daily:

Since proposed incinerator for Montreal East was the lead story of the March 1 Daily, a McGill "incinerator" problem in the very building in which the Daily is located, should also be raised.

On weekends or at night, it's impossible to socialize or to listen to jazz in the university centre without being forced to breathe a continuous stream of lethal chemicals. Once the cafeteria in Shatner is closed, there are simply no non-smoking spaces in which to sit and talk.

At the very least, the Alley should become non-smoking when the cafeteria closes. There is no excuse to force people to consume smoke as a condition for socializing in Shatner. Will the student society have enough human concern to deal with this issue?

Shloime Perel

Limited and skewed

To the Daily:

I found Cherie Payne's Hyde Park ("Equity versus equity") pretty disturbing. To start with, you have to

be wary of any argument that relies on scare quotes. (The only thing more annoying than scare quotes in print are their mime equivalent — those hateful little finger calisthenics that pass for irony.)

Ruth Promislow's organization of an ad hoc race relations committee and a race relations survey is not "experience", it is experience. If, Ms. Payne, you feel that these projects were questionable, explain why you feel that way; don't, however, give me the literary equivalent of a knowing wink and leave it at that.

The big problem, though, is in the closing paragraph, where Ms. Payne finally gets to her point. She writes: "Now I wouldn't vote for Gomes just because she's Black anymore (sic) than I would vote from Promislow just because she's a woman. But they're both experienced, they're both qualified, and they both want to address the problem of race relations on campus. It seems only logical to me that voting an experienced Black woman into the job would be the first step in the right direction." Hmm. So what you're saying, then, is that you would vote for Gomes just because she's Black. Thanks

hyde park

Stop condo conversion!

Arnold Kwok and Chris Wrobel

A significant proportion of rental housing in Montreal's downtown core is occupied by students. Rent can constitute the largest expenditure of a student's budget. Therefore, adequate and affordable housing is an important issue of concern to a large number of students.

Students as tenants are frequently subject to higher-than-normal rent increases. We are very often unaware of the previous occupant's rent and may be subject to increases unwarranted by cost or demand.

A substantial loss of rental units to condominium conversion has been documented in the central core neighbourhoods of Montreal in the past. The result has been higher rents for students living close to the McGill campus. Students have also been forced beyond the neighbourhoods close to

campus in search of affordable housing.

The City of Montreal has recently tabled a draft bylaw with the intention of lifting the moratorium on condo conversion under certain conditions. These criteria do little to protect the affordability of housing occupied by students.

Most apartments that are vacant at the current rate of 7.7% are on the high end of the rent scale. A large number of rental units in duplexes and triplexes, which qualify for conversion, are student-occupied.

And finally, a landlord may be inclined to raise rental amounts in student-occupied dwellings at a faster-than-normal rate to exceed benchmark rents set by the City of Montreal in order to qualify for conversion.

Ensuring a supply of adequate and affordable housing for students such as

those in McGill University is critical to the future prosperity of Montreal. A recent study released by McGill shows that direct and indirect expenditures in Quebec from sources outside the province due to McGill amounted to \$352 million for the year 1990/91. This resulted in the creation of thousands of jobs.

Any reduction in the affordability of student-occupied housing may decrease the attendance of students from outside Quebec at universities such as McGill, with a consequent detrimental impact on Montreal's economy.

Friends and fellow students, we urge you to support Students' Society's opposition to the proposed bylaw change by participating in the petition drive going around campus.

for the opening disclaimer, though. It almost through me off.

The subject of campus race relations is not an exclusively Black issue. It is the concern of all minorities represented at

McGill. Payne's suggestion that one person is more qualified to address it than another because of the colour of their skin reveals a limited and skewed grasp of the problem. Perhaps it is she,

and not Ms. Promislow as she contends, who "seems to want to work against it".

Seth Abramovitch
U2 Film and Communications

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



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Business and Advertising Office: 3480 McTavish, room B-17 Montréal, Québec H3A 1X9 (514) 398-6790
Editorial Offices: 3480 McTavish, room B-03 Montréal, Québec H3A 1X9 telephone (514) 398-6784 fax: (514) 398-8318

SIMPLY Absurd



John Bielby — the good, the bad and the ugly

THREE PAGES into *ABSURD* magazine and you'll appreciate the title. Newsprint packaged in a gloss cover, *ABSURD* contains Top Ten Lists, cartoons, articles like "Why I'd Be a Great Dictator" as well as a public apology from Paul Anka. One should not, however, make the mistake of thinking that it's good wholesome chuckles all round.

BY ANDREW RICKARD

ABSURD has a bite, to say the least. A space is devoted in every number to "the most sick and foul submission" received. The last issue contained an excerpt from a "24 page tightly worded novella" entitled Vegetarian Beef.

I'm not going to go into great detail, but suffice it to say that it was a graphic description of sex with a cow. (I quote — "Don't worry, I wouldn't force the cow to if it didn't want to, that would be wrong")

Perhaps the best illustration of *ABSURD*'s editorial tone is to be found in Runner Up #83 for their *Gaius Caligula Award* for Absurdity: The Elephant Man (John Merrick) We have nothing against misshapen freaks, really, but we had to include

Mr. Merrick to piss off the overly sensitive, anal, and humourless we know lurk out there in our most dire and violent sexual fantasies. Send us oodles and oodles of letters, please.

Having already been covered in two Canadian publishing periodicals (*Masthead* and *Canadian Author & Bookman*), this typically 'underground' bi-monthly is quickly gaining recognition as a forum for the deeply strange.

When I first met self proclaimed "Publisher & King", John Bielby, he was dancing a jig and reel in a Kingston Irish pub. Now, after moving himself and the headquarters of *ABSURD* to Mon-

treau, the Concordia Political Science student was in a better position to grant me an interview.

Daily — What made you decide to start up a magazine like *ABSURD*?

Bielby — I've always liked magazines, but I couldn't find anything good on the racks. *Maclean's* is funny, I guess, but that's laughing at, not with. And I hate political correctness. I really want to fight that.

Daily — What about satirical magazines like *Frank and Spy*?

Bielby — The thing with *Frank* is that you have to be up to date with who's who in Ottawa. It's more political than anything else. At *ABSURD*, we're just mocking society as a whole. As for *Spy*, it's o.k., but there's a lot of serious stuff in it too. We'll have a deep philosophical comment to make occasionally, but we'll still talk about masturbation in every third article. That's o.k. too.

Daily — You ran an advertisement in *Spy*, isn't that right?

Bielby — Yes, we sold 531 copies. We've got 3 more [ads] coming up in *Spy* and in the

We'll have a deep philosophical comment to make occasionally, but we'll still talk about masturbation in every third article. That's o.k. too.

Utne Reader as well. *ABSURD* must have fallen into the hands of some New York movers and shakers, because one guy — I dunno, some weirdo from Texas, the one who did the "Unsuccessful Child Molester" cartoon — got a job on *Letterman*. I could deal with that!

Daily — It must have been a financial burden to get *ABSURD* started. How do you keep it afloat?

Bielby — All the money's mine. We're getting more subscriptions, so I hope to start breaking even soon. We've got about half a dozen advertisers right now — the last one was really strange. This guy out in B.C. is selling Jesus's Snot. He even sent a sample! [Bielby produces the advertisement and the sample of "His mucus" which comes free with a five dollar love gift] He must have been serious because he sent a check. I took it!

Daily — What can *ABSURD* readers look forward to in the next issue?

Bielby — [leafing through a huge folder] Well, we've got an article on "How to Cultivate Your Scabs", "Naked War Criminals", Lee Harvey Oswald doing a music review column, "What If There Were No Libel Laws" — various world leaders doing filthy things with animals...

Daily — It's obvious that nothing's sacred, but you've got some pretty ripe stuff. Don't you ever worry about getting sued?

Bielby — I hope I don't get sued. That would be really bad. I've only had to refuse one subscription — to a clipping service in Chicago. I couldn't have them giving this stuff to celebrities! But if you think this stuff is bad, wait 'till you see our new mascot. He's affectionately called "Super Mentally Retarded Man", but we're still trying to

decide which politician to use. I expect a lot of controversy over that one.

Daily — You receive a lot of submissions, don't you?

Bielby — I get twenty to twenty five articles every week, and about two thirds of all of the mail is rejected. I got a page long limerick on [Philip] Rushton and I was tempted to run it. But *ABSURD* is a poetry-free zone, there's no getting around it. When I started, I thought it was just a load of bullshit saying "If it's good, it'll stand out." But it's true! If something is funny it really does stand out from the rest.

Daily — Being a relatively small magazine, just how big a distribution does *ABSURD* have?

Bielby — In Montreal, you can pick it up at Nebula, Nova and Dutchies. We're now nationally distributed by Canadian Magazine Publisher's Association. That means that *ABSURD* is in W.H. Smith's coast to coast. I'm proud!

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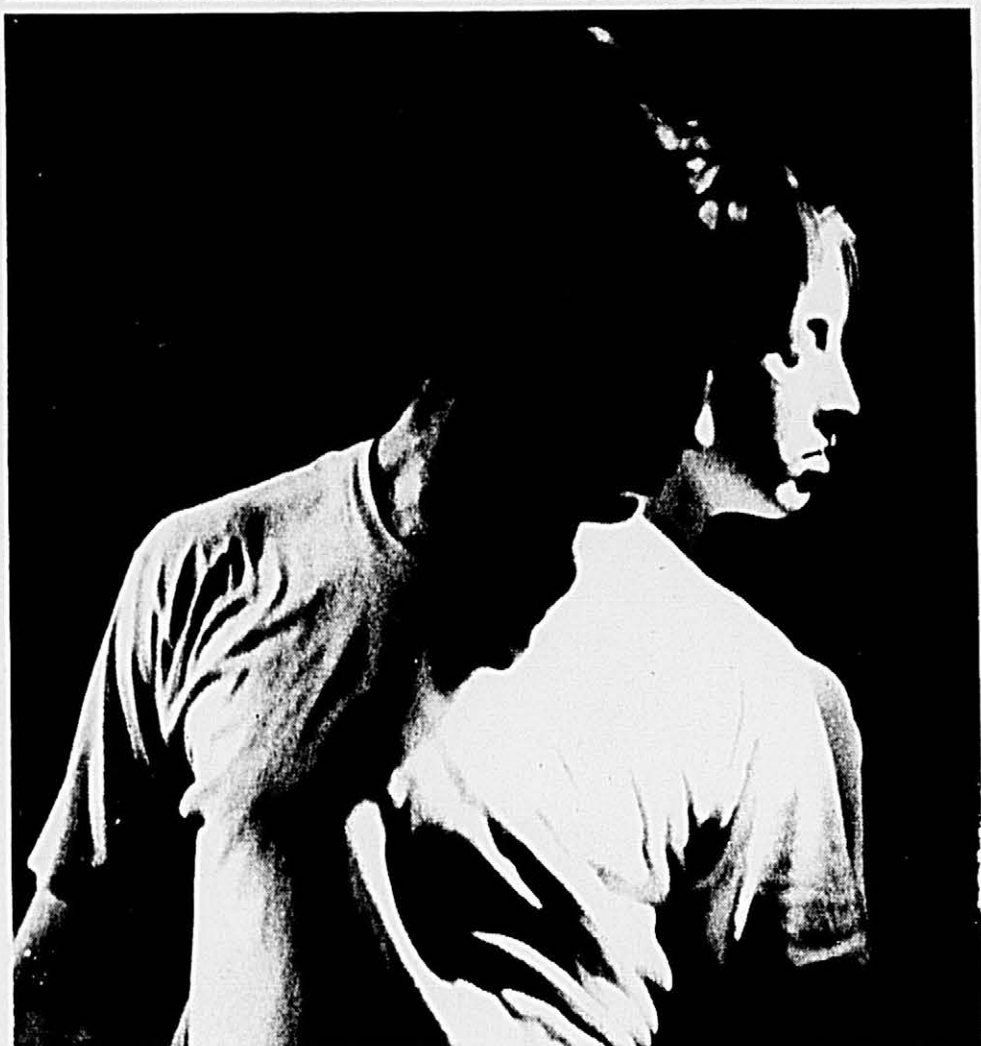
Bielby encourages McGill students to submit their literary works, requests for subscriptions and hate mail too. *ABSURD*, 1645 de Maisonneuve Ouest, #1507 Montreal, Quebec, H3N 2H3

Dancers explore a variety of techniques

DANCE

Metamorphosis • McGill Contemporary Dance Ensemble

BY CYNTHIA REYNOLDS



The McGill Contemporary Dance Ensemble is presenting *Metamorphosis* this week at the Player's Theater. The show consists of fourteen pieces and is performed by twenty-two dancers.

Metamorphosis incorporates a variety of dance styles reflecting the diverse background of the individual dancers. Alorani Martin, a performer and choreographer, cited ballet, jazz, modern and gymnastics as being the main background of most of the performers.

Metamorphosis gives many of the dancers the opportunity to branch out of their respective dance backgrounds and embrace other forms of dance with which they may not have been otherwise familiar.

For Martin, who has a strong background in contemporary and modern dance, the show has allowed her to broaden her experiences to include jazz and also to strengthen her ballet.

When asked how hard it was to choreograph for dancers with such a diverse array of strengths and talents, Martin commented that at times "something can feel right for you, but not necessarily right for someone else" but she explained that it made it "more exciting than hard."

The eagerness to showcase the variety of dance techniques instead of concentrating on one particular style is definitely among the many of this show's strengths.

Metamorphosis is enhanced by an eclectic selection of music. Because the styles of dances are so diverse so is the music.

Powerful contemporary and classical pieces help the emotions of the dancers transcend from the stage to the audience.

In some pieces the dancers move without any music demonstrating their ability to emit emotion from the inspiration they feel within.

Pieces that are lighter and funkier such as Paul Simon's "Me and Julio", allow the audience to catch their breath and enjoy the fun that the dancers can emanate from the stage. Overall, each piece demonstrates the endless energy and emotion the dancers are able to produce.

The choreography within *Metamorphosis* cannot go unmentioned. It is at the core of this show's success. Some of the pieces reveal the incredible talent some of the choreographers have in translating their ideas into movements and those movements into a complete dance.

The dancers seem to have a good feel for each other, allowing them to move very well together. This strength is attributed to their talents as performers but also to the insight of the choreographers of how best to use their dancers.

Together, the dancers, the music, and choreography produce a show that is well worth seeing. The variety within *Metamorphosis* ensures that there is something there to see for everyone.

The show will be running until Saturday at the Player's Theatre located on the third floor of the Union Building. Tickets are \$5 for students, but both Friday and Saturday have already sold out!

Film explores struggle for abortion rights in Ireland

FILM

Hush-A-Bye Baby • directed by Margo Harkin

BY ALISON JUNG

Last November, Irish women gained two major victories in a referendum that was held on abortion rights.

Constitutional amendments will soon allow unlimited access to information on abortion and the right to travel abroad for the procedure.

By contrast, Margo Harkin's new film *Hush-A-Bye, Baby* explores the effects of Northern Ireland's repressive gender politics following their failed referendum on abortion. Women in Northern Ireland are still unable to obtain safe and legal abortions.

Hush-A-Bye, Baby begins with typical teenage footage. We follow a pack of friends and our protagonist, Goretti (Emer McCourt), to cheerleading practice at the local high school, a dance (with lots of Cyndi Lauper and dry ice), teased hair, smoking, and endless talk about sex and boys: all taboo activities in a society policed by the Catholic Church.

Goretti's hometown is Bogshead, a Catholic ghetto of Derry, in Northern Ireland. Bogshead is the archetypal small town: big families, cramped houses, and unemployment. And, surprise, surprise, abortions and birth control are outlawed by the government and the Church.

When Goretti discovers her pregnancy, she becomes increasingly desperate. The thirty second news bites about "abortion is murder" antics in Northern Ireland only prod at her anxiety.



Sinéad, with hair.

Goretti's suicidal desires are understandable. She has no options. She cannot confide in her pious friends—they would only ostracize her. Her family, already on welfare and overrun with

children, would never forgive the shame of teenage pregnancy. And these problems do not even begin to consider the emotional and financial trauma that Goretti would have to face as an unwed teenage mother.

The reality which confronts

the Catholic women of Northern Ireland is disturbing. Rather than preach, however, Harkin chooses a stark, documentary style which allows her to remain unobtrusive to the viewer. The severity of Goretti's predicament is clear without the use of Hollywood melodrama.

With the exception of (in)famous Pope-ripping Sinéad O'Connor who appears as one of Goretti's friends, these teenagers are a sharp contrast to beautiful young Hollywood types that normally adorn this genre.

The characters in the film are presented as real people: they are flawed. They're not always ready with the perfect line or armed with that toothy Julia Roberts smile.

The actors, along with their director, are novices. Together, they exert an unmistakably youthful quality but their performances are all infused with the gritty reality of Northern Ireland.

The beautiful icons of the Virgin Mary and British soldiers have no lines in the narrative but their presence is constantly reflected in the thoughts and actions of these teenagers.

As the title suggests, the film pointedly explores the end of Goretti's childhood and the bitter reality of premature adulthood. The viewer is drawn into her claustrophobia.

Hush-A-Bye, Baby successfully underscores the fact that twenty years after the sexual revolution, some women in the supposedly emancipated western world are still being denied their basic human rights.

Hush-A-Bye, Baby starts Friday, March 12 at Cinema Parisian, 480 Rue St. Catherine Ouest.

Daguerrotypes, ambrotypes and rich mahogany woodwork

an exhibition explores the history of the camera

PHOTOGRAPHY

Boxes and Bellows • McCord Museum

BY CATHERINE TRIGGS

WHAT ELSE could this refer to than a collection of wooden cameras at the McCord Museum of Canadian History? *Boxes and Bellows*, a colourful collection of box, folding and view cameras and paraphernalia dating from 1845 to 1910, celebrates the history of the camera. The exhibition gives its visitors a refreshing look at style changes from the earliest highly portable cameras to the later larger chrome trimmed varieties.

One particularly fascinating camera is the Premo long Focus Folding view camera, with triple extension bellows. This 8x10 variety went for 70 dollars in 1890!

Another interesting apparatus is an example of an early 18th century mass production technique. The four lens camera was used to take the same image four times on one plate. This technique resulted in much lower prices and helped to create the fad for giving portraits as gifts. Also on display is the oldest surviving daguerrotype (a photograph produced on a silver or

silver-covered copper plate) known to have been used in Canada.

Expert craftsmanship was needed to produce these cameras and this is evident in the finish and detailed work of the dovetailed joints. These models are eye catching because of their burgundy accordion bellows, the rich mahogany woodwork, contrasting with the polished brass lens.

All of the cameras in the exhibition except one were donated to the McCord Museum. Most of the cameras were made in the United States as there were no Canadian manufacturers until Kodak started a branch plant in Toronto early in the 20th century.

Examples of prices at this time can be seen in the French and English advertisements from Montreal newspapers and maga-

zines. The Brownie cameras (with a brochure) were sold for a dollar and 15 cents would buy a roll of film. Oddly enough, the same camera could be rented for as much as 25 cents a day. The enlarged advertisements decorating the show provides a delightful background combining humour, aesthetics and history.

The exhibition also features a collection of photographs by the renowned William Notman, a Canadian photographer from the last century. These new prints made directly from the original glass negatives tell the story of how Notman and his staff operated in his Bleury St. studio. It gives fascinating details about daylight control, in lighting figures, portable backgrounds and suitable clothes to wear for the best photographic effect.

The Notman Photographic

Archives (whose personnel produced this exhibition) has a collection of over 750 000 photographic prints dating from the 1840s to the present. They also have glass negatives, magic lantern slides, ambrotypes and daguerrotypes.

Most of the photographs were taken by William Notman and his associates but the archive also has exciting collections from individuals such as Alexander Henderson (a Montreal landscape photographer), W. Hanson Boorne (famous for his photographs of Indians in the Calgary area), O.B. Briel (who photographed the aftermath of the 1885 Riel rebellion), and Tappen Adney (who was sent by *Harpers* magazine to report on the Klondike Gold Rush).

Some of the most favoured images were taken by amateur photographers. One of the more

'famous' amateurs is Peter Pitseolak, an Inuk who documented the changing way of life of the Inuit during the period between 1942 and 1960.

These photographs capture the diversity of life in Canada documenting a period of a hundred years. Their utility is important because it provides us with evidence of events which can neither be manipulated nor destroyed.

The Notman Photographic Archives are invaluable for researchers from all areas of study such as Architecture, Art History, Advertising, Social History and Anthropology. Research assistance is available on appointment but information can be obtained by phone or mail. Details of the collection and consultation procedures can be obtained from the archives. The easiest way is to phone for an appointment after 1:00 pm.

Boxes and Bellows is open to the public until June 27, 1993 at the McCord Museum, 690 Sherbrooke St. W. It is open free of charge on Thursday evenings.

Personal narratives and painterly qualities

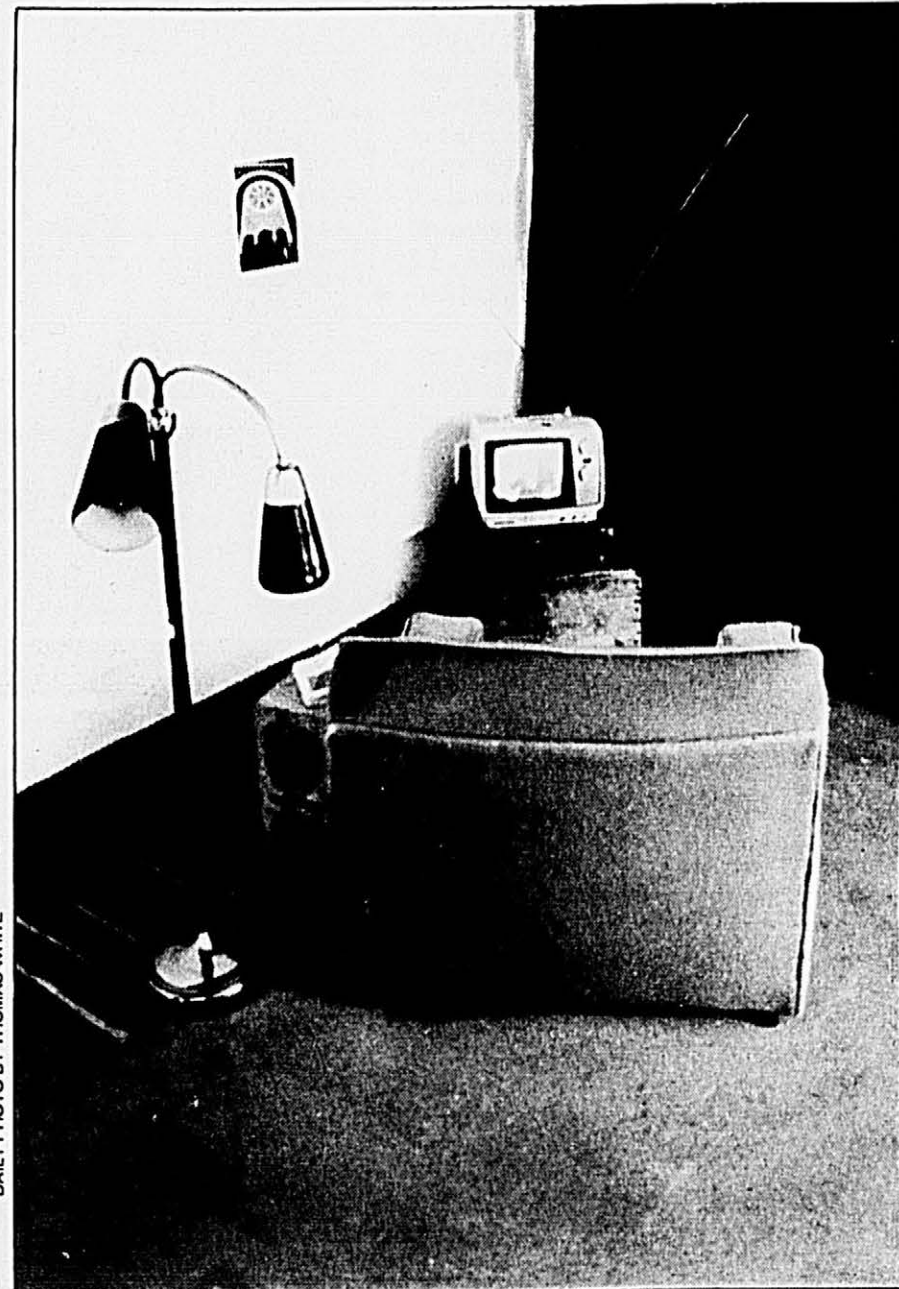
"WOMEN and Fine Arts", a course offered at Concordia, was the stimulus which got both Sara Morley and Deborah Vanslet involved in performance and video art. Four years later, it is fitting that their work is being displayed in a collaborative exhibit, for their respective styles complement one another in the exploration of the aspects of video.

Both artists emphasize that video is a much warmer medium than one might expect. This is proven in their installation which is sensual, by virtue of the fact that it appeals to the five senses. (Taste included, if you happened to catch opening night).

Upon entering the gallery viewers are welcome to feel at home with an easy chair and the familiar glow of a TV, but one continues to wonder what the sheep-bleating is about. Behind the make-shift barn I managed to talk to the artists themselves.

Sara, whose background in fine arts includes painting, applies this experience to her videos. Sara's installation, *Open This Door*, uses video to add a kinetic dimension to her painterly vision. The accompanying soundtrack in her installation has a particularly engaging effect which adds to the overall dreamscape atmosphere. The effect is womb-like; to know what that means, you have to experience it.

In describing her experience with working with video, Sara is



enthusiastic about using computer technology to play with images and manipulate colours. For this opportunity she gives due credit to Concordia's "MITE"

multi-media lab and stresses not only the accessibility of the lab but of the medium as a whole.

Deborah's slant seems to be the narrative element in video.

If you are looking for something inspirational to do during International Women's week, this certainly a good source. Although there is no unifying

VIDEO

Open this Door/Sick World • Concordia VAV Gallery

BY SUE LANGLOIS

The appeal for her, like many video artists, is its immediacy, availability and low cost. Already her *Sick World* videos have been entered in festivals across Canada. Her Concordia installation contains excerpts from these videos.

Deborah says this is the first time she has actually created an installation for her videos, but you would not guess that based on what you'll see. She is very "environmentally conscious", but this doesn't just mean that she prints her flyers on recycled paper. Rather, she is conscious of displaying her videos in mini-environments, contexts which provide an interactive element for the viewer. Furthermore, these settings, sometimes realistic, sometimes ironic, show the self-consciousness of the video medium with VCRs in full view.

The appeal for her, like many video artists, is its immediacy, availability and low cost. Already her *Sick World* videos have been entered in festivals across Canada. Her Concordia installation contains excerpts from these videos.

UNLIKE PAINTING or other traditional two dimensional media, video is wide-open and constantly evolving. It is arguably more likely that women will have a great influence on the future of video art, as compared to a medium in which women feel the need to assert themselves vis-a-vis already existing patriarchal roots. As Sara states, "video has grown up with the women's movement."

With regard to women and video art both artists were encouraging and mentioned their attempts to "demystify" the medium and its technology. If there is a feminist element to the installation, it lies not in its content or message so much as it does in the fact that these artists are representative of the groundbreaking influence women have in the field of video art.

Open This Door and Sick World: The Installation run until March 12 at the VAV Gallery, 1395 René Levesque W. The gallery is open from 10h to 22h.

Drop Acid? Drop DiSalvio

BY J. TORRES

HOUR MAGAZINE. Volume 1. Number 4. The one with the picture most becoming of Montreal radio demi-god Terry DiMonte sporting orange coloured specs. The A&E (that is, arts and entertainment) slash Music section. Headline: "Pumping the Grooves". Beneath that, a kicker which reads "Acid jazz hits Montreal as Club DiSalvio throws open its doors every Wednesday night and gets the adrenalin rushing". LIES.

The Good Book tells us that (and I paraphrase) it is easier for a camel to pass through the eye of a needle than it is for a rich man to gain entrance into heaven. Something like that. I'm telling you that it is easier for a black man to hail a cab in the middle of Times Square at three in the morning than it is for the fashionably-challenged to get into DiSalvio. "Throws open its doors"? More like "leaves it open a crack for the few, the proud, the trendoid regulars". Well, something like that.

So what am I talking about here? Well, you see, *Hour* printed an article about this new underground movement thing that's made its way to Montreal (see MLA reference above for issue number, etc.). It's called acid jazz.

IMAGINE, if you will, a funky-ass dj throwing down on the wheels of steel, cutting and mixing funky-ass hip hop wax, scratching and working that cross-fader in the most funky-ass manner.

Now imagine, if you will, a jazz ensemble — no, a band — with a drummer, a man beatin' the dog (read: playing the stand-up bass), and a couple of horns maybe, improvising on top of the turntable symphony. Add to this a dance floor full of people shagging their respective butts like there's no tomorrow. And in no way collectively depleting the ozone layer with coifs OD'd on hairspray and mousse. Just having a funky good time.

The scene at DiSalvio? Not quite. This is what I discovered in New York a week prior to Montreal's acid jazz inaugural.

The name of the place that first introduced me to this funky new thang called acid jazz was The Metropolitan in Greenwich Village. Giant Step was the name of the hip hop jazz fusion outfit that left me pining for more of the stuff upon my return home.

Well, wouldn't you know it, a week after my somewhat reluctant homecoming the acid jazz scene finds its way north. And wouldn't you know it, one of the men responsible for spreading the acid jazz gospel here was an associate of one of the Giant

Step originators. You know, it all made sense. I don't know from Coltrane. But, listen, like J.J. Walker I know *Good Times*. And that's what I thought we had coming to town with the formation of 'Round Midnight — Rue St. Laurent's giant step into the acid jazz scene.

So my friends and I should have known better than to expect the same Big Apple pie piece of the action from our beloved tortiere city. But we were still adrift on memory bliss of the trip (pun intended) in New York. And we were misled. Misled by a pull quote from the *Hour* Magazine article that boasted in bold font (and I quote): "We want to create an atmosphere that allows all types of people to get down and groove and feel that they can be themselves." So said Victor Shiffman of District 6, the production company that brought 'Round Midnight to DiSalvio. "A" for the effort, man. But perhaps you should have cleared the manifesto with the Gate Keeper and his bosses.

All I have to say about this "being-made-to-stand-on-line-for-hours-to make-passers-by-think-they've-gone-past-a-really-in-joint-while the Le Chateaubabies-are-escorted-in-like-royalty-by-club-staff" business: It bites. Painfully. Like a rabid badger with steel jaws.

Actually, I have a bit more to say. If you are female and cannot slink about in tight velvet pants and pull off the floppy but oh-so-fashionable hat thing like an Erica Ehm, your chances of getting past the six-foot Ken doll bouncer guy are slim. Slimmer than the waist of the most svelt FTV casualty already inside. But honestly, nothing a little nudge-nudge, wink-wink couldn't fix. But, Dear God, what woman in her right mind would degrade herself so for mere passage into — gasp — a disco? Get over yourself.

That sort of thing never happens around here. No, way. Now, if you're male and don't personally know the St. Peter of the Burly Gates or can borrow one of Rick Astley's suits or sculpt your hair a la Johnny Depp, forget it, buddy, and go to Fattouch and have a Shish Taouk on me.

What it all boils down to is posture. This was the scene that night: after waiting in line too long, my friends left, abandoning me, alone yet intent on checking out the inside, not about to give up the pole position gained after forty-five minutes tolerating the smell of Obsession wafting in the nippy air. I had faith, children. And lo and behold, seconds after their mocking wishes of good luck and subsequent frustrated departure, the velvet cord that held the wanna-be's in cue and at bay was unlatched. After a "vassy" and a wink from the Filter

King I was in. I guess my unpretentious friends didn't quite have it. The frightening thing is that I may. But do I want it. I must have struck a chord with the big guy. Or the right pose.

ANWAY, WHAT I found inside was almost worth it all. Oh, sure there were all the pretty boys and the Revelon girls that were let in before me. I wanted to muss their hair up so badly. But look, there they were on the dance floor groovin' side by side with the b-boys (both of them) and the fly girls (one number shy of Rosie Perez's troupe). It was like a Benetton ad in motion. Saturday Night Fever on a Wednesday. An urban contemporary American Bandstand Utopia.

This wasn't The Metropolitan to be sure (I mean, where was Neneh Cherry?), and it wasn't Giant Step. 'Round Midnight's

debut wasn't quite up to par. What was missing? A drummer for one. Someone who I recognize from Sunday drums at Mount Royal park played the bongos late in the evening. It wasn't quite the same. Yet, despite the lags in the mixes by the dj's (either Genius of CKUT's Native Tongue, or Kool Kat of I don't know where) and the less-than-funky jazz embellishments by saxophonist Andre Leroux, guitarist Sylvain Provost, and flautist David Gossage (remember: I don't know Branford from Winton), the music was danceable, it had a good beat, and I give it an eighty-five, Dick.

THIS WAS 'Round Midnight's first public go at this. They'll probably only get better and definitely deserve an audience. The question is whether or not the managers of this glam venue will see through the Final

Net mist, drop the check the ugly-at-the-door policy, and truly open its door to people who genuinely want to hear the new sounds. In the end it's about access and this coupling of the so-called underground and vogue just doesn't cut it for this kid.

SOME ADVICE: check out 'Round Midnight if you've got the look, connections, or grease for the bouncer's palm. Patience to stand on line indefinitely helps as does being on the guest list. Forget about this creating an "atmosphere where all types ... be themselves", it's not gonna happen. At least not at DiSalvio, and many of you already know where I'm coming from on this. Some people don't, and will never have, a clue. Have faith, children, acid jazz will find its deserved place in this city. I should hope.

This is pure, clean electronic music

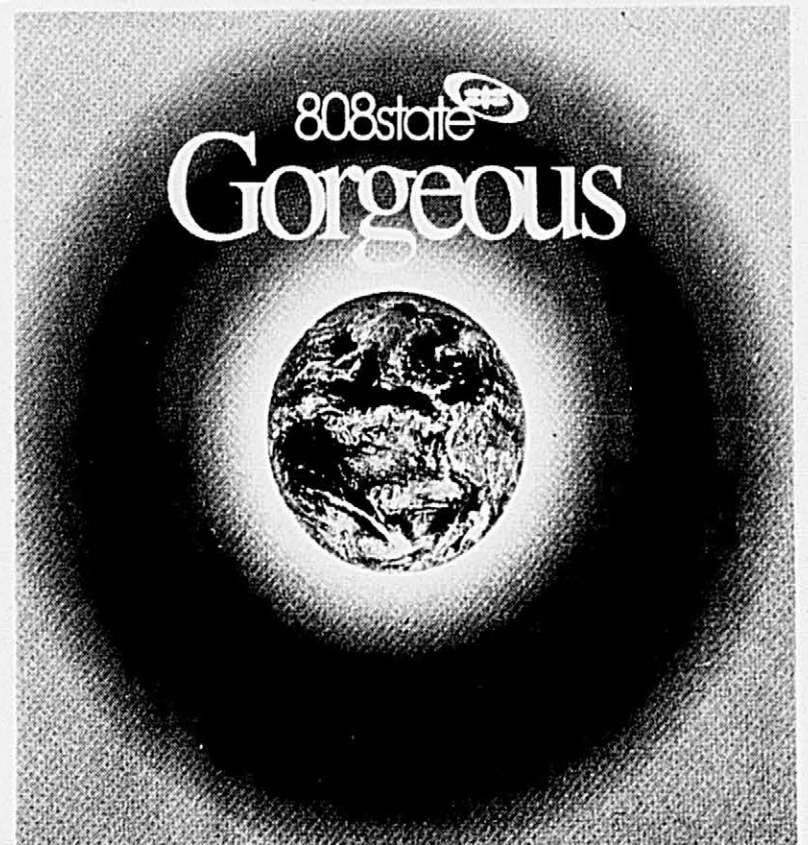
Gorgeous shows the evolution of 808 State.

Away from the almost repetitive themes of their first two albums, *Gorgeous* demonstrates a leaner, clearer sound. While they've maintained their ability to make original sounds, they no longer rely on repeating these sounds over and over to flesh out an album. This economical use of their talent means shorter songs than found on their previous discs and reveals a more mature sound. And with 15 songs totaling 57 minutes of tunes, there is no shortage of music.

This disc includes some electronic and vocal songs, similar to those found on their last album *Excel*. Ian McCulloch sings on "Moses" and Caroline Seaman sings (along with numerous overdubs of her own voice) on "Europa". One of the better songs is "One in Ten", with vocals by UB40. This track made it high up the charts when it was released earlier as a single.

"Timebomb" was also released as a single before it appeared on this disc. Unfortunately, this track is an example of an almost commercialized 808 State, aimed at the ever-growing techno market. "10 x 10" is even worse: annoying piano-house paste sprinkled with occasional electronic refrains.

But it's hard to blame them for these minor infractions of their artistic integrity. *The Shamen* or *Altern-8* will probably sell more discs than 808 State, even though



MUSIC

Gorgeous • 808 State

BY JASON RIDGELY

they don't have as much talent, since they make rave-marketable music.

Besides the few dead tracks, this is the best disc of its kind I've heard since The Orb's *U.F.Orb*. The songs range from the explosive, electronic ecstasy of "Colony" to the ethereal vocals of "Europa" and the eerie, drifting clarinet melodies of "Black

Morpheus". There is a lot of different music packed into this disc.

The unique sound of 808 State has been coupled with tighter song writing on *Gorgeous*. But the greatest reason to buy this album is the musical talent of the band. If you want well written, original electronic music far from the homogeneous blob of techno found everywhere, spin this disc.

words & pictures

...will be back next week

Bliss — not just about drinking beer

I know it may sound pretentious, but I don't think there is any band that influences our sound



Bliss — music as a provocative means of communication.

LAST WEDNESDAY night, the recently signed Montreal-based band Bliss unleashed their underground sounds to an audience of avid hard core fans jammed into the very intimate Doug Pub. Before the show, the *Daily* spoke to vocalist Dave Bryant, bassist Sylvain Bouthillette and guitarist Mike Stevenson (drummer Colin Burnett was unable to attend the interview) who provided us with a fairly in-depth look at the band's view on the music industry and recording processes as well as an analysis of their belief in music as, essentially, a provocative means of communication.

BY ILANA KRONICK

Daily: Together for four years, you've already released 3 demo tapes, a 45, and recently you've been signed on to an independent record label with whom you have recorded an album. How will this debut album be distributed and do you plan on supporting it with a tour?

Mike: It will be distributed world-wide by Cargo Records.

Sylvain: We plan to do many tours — as much we can do. We like to play and use the band to travel, so it's not just about selling albums. We're probably going down to the States in the summer and in October we hope to tour Europe.

thing becomes so processed and polished and perfect and pretty. This record is not going to sound this way; it won't have any of these characteristics. We recorded it at a fairly low budget and there's very little production moves. It's a very simplistic approach to recording which I think is very powerful.

Sylvain: There's noicing, no decoration, no make-up on the recording — it's raw. I think it takes quite a few listens to get accustomed to because you're used to the icing. Here, you've just got the dry, white cake.

Daily: I understand you all have different musical influences. Are there any traces of this in your sound?

Sylvain: I know it may sound pretentious, but I don't think there is any band that influences our sound. Our goal is really not just to make music but to pass a certain sense of aesthetic. We use the music as a medium but somehow, it's not really what it's all about. It's hard to explain. It's just a light inside, like when you open up your fridge at night.

Dave: It seems that the product is not as important as the process. Individually, we all have different motives for being a part of what's coming out. It's very cathartic for me.

Sylvain: People must understand that music is an art form — that it's not just about drinking beer.

Daily: How do you feel about the apparent lack of interest and decline in support among music listeners in this city? As a Montreal based band, how does the present state of the local music scene affect you?

Mike: In a way it's kind of good that Montreal doesn't have a really supportive music scene. As a Montreal band, you're forced to go out of this city to find stuff. I mean we draw more people in Toronto and have better responses in Seattle than we do here. It's that feeling of freedom from being tied to a city that is helpful. It's a knowing that you can't draw the same in your own town as you can in others.

Dave: I think we're lucky that we actually made the effort to get out of Montreal. I think that a lot of bands get trapped and aren't able to experience any other city. But it would be nice if we had support here seeing as it's where we live and practice and that we use it as a base.

Sylvain: Well, I think it's finally changing; people are starting to come out more. It seems that after playing more than sixty-five shows here, people are finally realizing that we exist.

Bliss' debut album will be available at Dutchy's, Cheap Thrills, L'Oblique and other "good record stores."



Stuff & things from CKUT

CKUT's chart is based on airplay received



ARTIST	ALBUM	LABEL
Ween	Pure Guava	WEA
Valium et les Depressifs (cc)	C'est un Monstre	Phalinktus
Birthday Party	Hits	4AD/Polygram
Chia Pet	Hey Baby (EP)	Kokopop
Busted Flush (cc)	Freak!	Cuachal
God is My Co-Pilot	I am not of this Body	Making of Americans
various	Disclosure	New Alliance
King Missile	Happy Hour	WEA
Nirvana	Incesticide	DGC/MCA
Steroid Maximus	Gondwanaland	Big Cat/Southern
Sebadoh	Smash Your Head on the Punk Rock	Sub Pop/Touch & Go
Superchunk	The Question is How Fast	Merge/Cargo
Digital Poodle (cc)	Electronic Espionage	DOVe
Jesus Lizard	Liar	Touch & Go
Dogpile (cc)	Black Fag	Electrip/Cargo
Elvis Costello	The Juliet Letters	WEA
Les Granules(cc)	Au Royaume du Silencieux	Ambiances Manetiques
Flipper	American Grafishy	Def American
Jawbox/Tar	7"	Touch & Go
M.O.T.O	Magic Words (7")	Jet Pac
Zuzu's Petals	When No One's Looking	Twin/Tone
The Pharcyde	Bizarre Ride II	Delicious Vinyl
Phycus (cc)	Effluviator(cass.)	demo
Ripcordz (cc)	There's No H in... Dorkface	En Guard
Grenadine	Goya	Shimmy Disc/Cargo
Rawhead Rave (cc)	Turbo Demo(n)Dub	self
various	Dead Tech III	Charnel House
The The	Dusk	WEA

Charts compiled by Rob Viola, and Geneviève Heistek(cc)= no less than 50% Canadian filling
For information on any of the above releases, please contact Bryan or Geneviève at CKUT.

Help support the evolution!!!! Pledge during CKUT's Fourth Annual Funding Drive, March 11th to the 21st. We'll be schmoozin' up a storm while cruisin' for your dollars, and giving away lots and lots of CD's, records, T-shirts and other gifts! You can also help by coming on out Sunday March 14th, for a butt-shakin' fund-raisin' time with Furnace Face, Sawtooth, Sherlocks, and Bite at Club Soda.

Tickets available at Cheap Thrills, Sadie's and all Admission outlets. Invest in another year of fun-filled campus/community broadcasting.

Dial and donate!... 398-8991.

Daily: Tell me about the album itself. What will we find on *Grafted to an Elbow*?

Brilliant music. We recorded it with an interesting approach; Steve has his own philosophy in regards to the methods and processes of recording — most of which I do adhere to.

You see, it seems that the whole recording process has become elitist in that it costs so much money to actually make a product that is commercially acceptable. People have got to use certain sounds and every-

LAW

THE MCGILL DAILY

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**STUDENT
SPECIALS**

PROGRAMME D'ÉTUDES CANADIENNES - FRANÇAISES

Dans le cadre des activités de
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ALAIN-G. GAGNON

Professeur titulaire au
Département de science
politique et directeur du
Programme d'études
canadiennes-françaises.

lundi, 15 mars
midi à 14h00
salle 302, édifice Union
3480 McTavish

pour en savoir plus long sur les études québécoises à McGill.

WHAT'S HAPPENING

DANCE

March 11-13
The McGill Contemporary
Dance Ensemble presents
METAMORPHOSIS — choreo-
graphed and performed by
students. 19h30 in the Shatner
Building, 3rd Floor. Admission is
5 bucks students and seniors, 10
for everyone else

EVENTS

Friday, March 12
The McGill MANAGEMENT
FASHION SHOW, 20h00 in the
the Capt. Kirk Ballroom, \$8.00 in
the Bronfman lobby or at the
door.

Saturday, March 13
Media Career Day 2nd Floor
Leacock, from 10h30 to 16h00.
Five clams in advance at Sadies,
six at the door. Lunch and re-
freshing beverages to be served.
A good deal for a lunch and a
chance to hob-nob with some
Big Wigs. (And if you go to see
Jesus of Montreal, you'll get a deal.)

Saturday, March 13
The McGill Asian Society
presents a **VIDEODANCE** in
the Shatner Ballroom, from
21h00 to 1h30 — only \$4.
Boogie on down.

LECTURES

Friday, March 12
Canada's ambassador to the
United Nations, **LOUISE
FRECHETTE**, will speak on
"The UN in a post cold war
era - a Canadian perspec-
tive (eh!)" New Chancellor Day
Hall, Moot Court, at 13h30

Tuesday, March 16
The Bosnian Awareness
Committee presents **BOSNIA;
GLOBAL RESPONSIBILITY
& ACTION**. Leacock 132 at
17h30

THE MCGILL FILM SOCIETY

Thursday, March 11
FREE! **BLACK MOTHER,
BLACK DAUGHTER, GOOD**

**HAIR, CURLY HAIR, and SIS-
TERS IN THE STRUGGLE**.
Leacock 132, 19h30.

Friday, March 12
FREE! **DAUGHTERS OF THE
DUST**. In the FDA at 19h30.

Saturday, March 13
JESUS OF MONTREAL, en
français with English subtitles,
19h30 in the FDA.

PICK OF THE WEEK

Wednesday, March 17 at
The Alley, 19h00 and Thursday,
March 18 in Leacock 132,
19h00

**MCGILL'S FIRST ANNUAL
STUDENT FILM FESTIVAL!!!**
Across-Canada event, big prizes
to be won, awards ceremony,
very glam — you get the idea.
Also dirt cheap. \$2 for MFS mem-
bers and ARTS STUDENTS, \$4
for McGill Students, \$6 for Gen-
eral Public.

— compiled by Andrew
Rickard & Robert Colman

events

Thursday, 11 March

McGill Improv continues its
24-hour marathon, with pro-
ceeds going to the McGill Sexual
Assault Centre. Union 107/8 till
10h, in the Alley 10h-19h45.

Student Health Services
presents Self Care Day in room
107/8 of the Onion Building,
10h-15h. Information: Elizabeth
or Leslie at 398-6017.

Sungsub Choi is talking about
Drug Approval Based on Sur-
rogate Markers: Recent
Experience with ddl. 13h, 1020
Pine W., room 25.

A forum on Women and
AIDS starts at 15h, with Jane
Kubke, Alix Adrien, Karina
Kielmann and Khristina Haddad.
3715 Peel, room 100.

The International Relations
Society hosts an International
Forum, focusing on prospects
for the former Yugoslavia. Un-
ion 401, 15h-17h. All welcome.

An important meeting of Les-
bians, Bisexuals and Gays of
McGill starts at 17h in Union
425.

The McGill Cricket Club's An-
nual General Meeting is at 19h

in Thompson House. Non-mem-
bers also welcome.

The Lesbian, Bisexual and
Gay Studies Collective meet at
20h on the third floor of
Thompson House. Open to any-
one interested in the dynamic
new world of gay studies. Infor-
mation: 842-9124.

Friday, 12 March

Nominations for elections for
the Palestinian Solidarity Com-
mittee start today, and run till
next Thursday at 17h. Give nomi-
nation forms to the PSC prez.

Concordia Students Film &
Video Series "How Do I Look?".
Screenings and Discussions: "So-
cial Activism", 14h-17h, 1395
René Lévesque West, room 114.

Lamis Andoni speaks on The
PLO and the Peace Conference:
The Crisis Within. 14h30-16h30,
Arts Council Room.

Elizabeth Loftus is talking
about Memory Distortions, 15h
in Stewart Bio room S1/3. Info:
398-6105.

Palestinian Solidarity Com-
mittee General Assembly at
15h30 in Leacock 26.

14th annual McGill Figure
Skating Show, at 19h30 in the
McConnell Winter Stadium.
Free.

Pat Labarbera plays the Al-
ley today and tomorrow, \$6/\$8
(includes a beer), starting at 21h.

International Women's
Week Fundraising Dance for
the Centre de Santé des Femmes
de Montréal, 21h in Reggie's
Pub, 1455 de Maisonneuve W.,
7th Floor. Suggested price: \$3,
all women welcome.

Weekend

The Debating Union is hold-
ing a Model Parliament in the
Leacock building, 8h to 17h on
Sunday. \$10. Info: 398-6824.

Women's Week celebration
in song and dance, Sunday at
14h-16h30 at St. James the Apo-
stle Church (Ste-Catherine W. and
Bishop). Bring instruments and
candles. Info: Daryl at 848-3590.

An open discussion group
on racism, anti-Semitism, sex-
ism and homophobia at all
residences except Douglas, starts
Sunday at 14h. For info, call
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PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - Housing

Huge 6½, sunny, hardwood floors, slider to courtyard, just renovated, in Plateau, May 1-June 30 sublet option to renew, call 845-6460 p.m.

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The McGill Tax Clinic, sponsored by Richter, Usher & Vineberg is at the Samuel Bronfman lobby March 8th-11th, 10h00-16h00. Drop off your forms. Free of charge. They will be returned March 29th-31st.

Birth Control and safe sex gear sold cheaply at McGill Women's Union: condoms, sponges, foam, jelly, cream, diaphragms, latex gloves. Union 423 10-4 Mon.-Fri.

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7 - Articles For Sale

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11 - Lost & Found

February 19 in Ghetto(?) On Aylmer(?) Gold chain with heavy gold pendant with religious design. Cash reward. Call Rita 285-2583.

Gold Bracelet: Found on steps between Dawson Hall and Milton gates on Feb.

10/93. Sarah: 398-9423.

12 - Personal

Myth: A drunk woman wants to get laid. **Fact:** The price for drinking is a hangover, not rape. **Believing the myths=attitude. Perpetuating the myths=sexual assault.** McGill Sexual Assault Centre 398-2700.

13 - Lessons/Courses

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14 - Notices

Are you attending York University next year? I am and I am looking for someone to share accommodations and transportation. Call 482-4114 or 936-0114/pager.

The brothers of Zeta Psi regret to announce the brutal and untimely death of brother Richard DeChazal. Wake to be held Friday, March 12. Refreshments available.

S.T.A.N.D. = Students Taking Action Networking against Discrimination, and racism. First official meeting, Thursday, March 11, at 4:30 PM, in Shalmer Bldg., Room 435. Everyone is welcome.

By Popular Demand, McGill Chaplaincy will be running a second marriage preparation course this spring, every Thursday in May, 7-10 pm. Limited enrolment. Deadline for registration, April 2nd. 398-4104. Free to the McGill community.

Benefit Party at Keur Samba, 5408 Park Ave, March 11th, 9 pm, for Canadian Crossroad International with Tam-Tam group and African Dance. Tickets \$5. COME!



Know what happens when you don't call Nightline? Stay tuned.... **398-6246.**

To all slavie people out there - Let's make ourselves overheard not only in newspapers! Interested in establishing a cultural slavic club, call 843-9321/3501.

McGill Legal Information Clinic The McGill Legal Information Clinic will be holding a general assembly meeting on **Monday, March 15 at 1:00 p.m. in room 425/426 of the Shalmer Building.** All are welcome to attend.

Films! Fame! Power! The McGill Film Society is accepting nominations for 1993-94 executive. Information and forms are available in Shalmer 432 or at 398-6825. Deadline March 17th.

Want to Talk? LBGM (lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer (above Milton) on Fridays. A coming out support group meets at 5:30, and a discussion group meets at 7. A great way to find out about yourself & others.

Confused or Curious? LBGM (lesbians, Bisexuals, Gays of McGill) has restarted peer counselling. Anyone interested in LBGM and/or finding out about their sexuality can drop by Shalmer Room 417, or call 398-6822. Hours are 7 to 10, Monday through Friday. We're here for you!

17 - Parking

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THE TEMP 1:30-3:30-5:30-7:30-9:30	NiKITA 7:10-9:25
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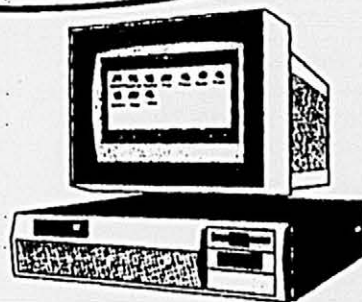
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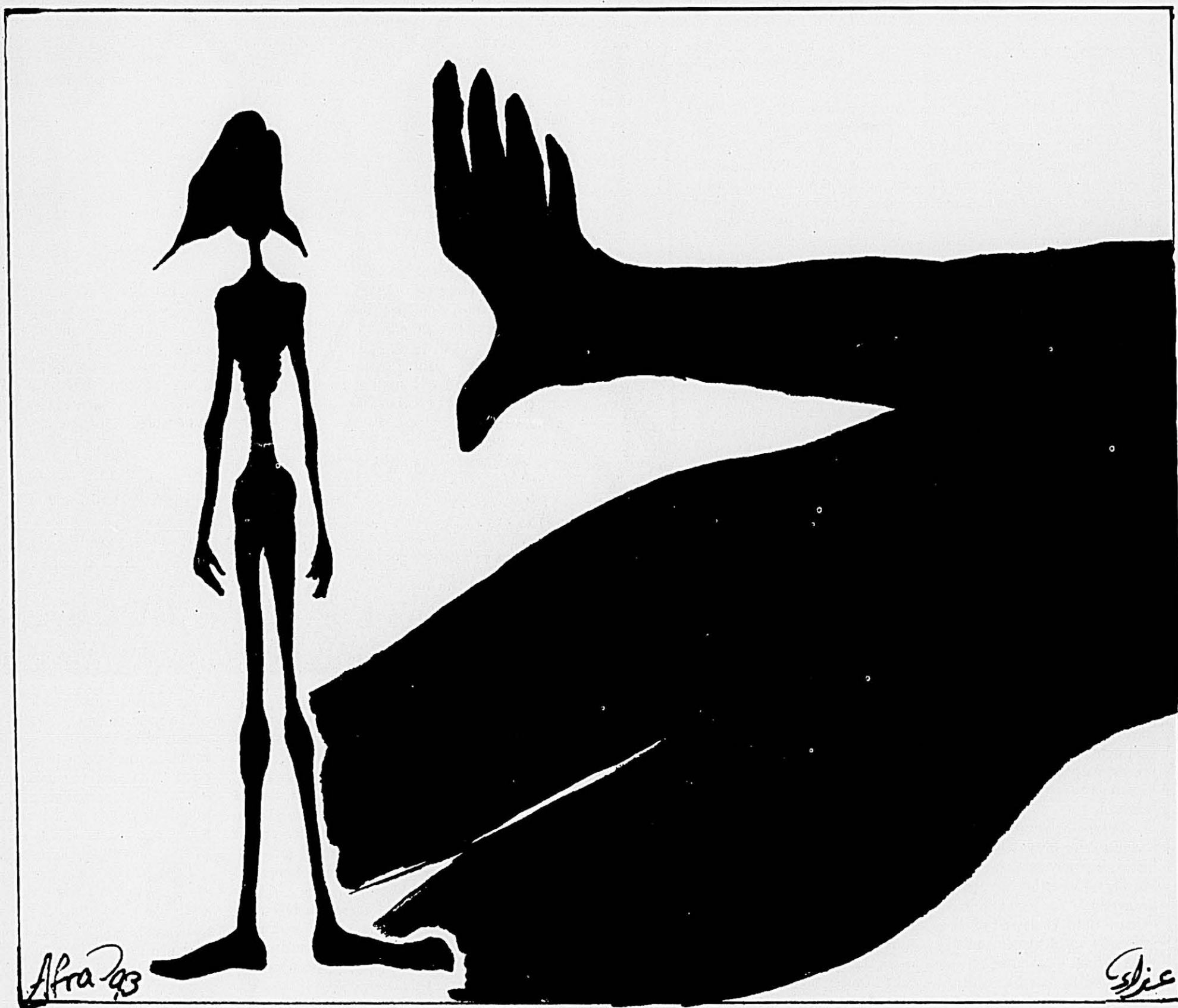
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WOMEN'S WEEK

BODY POLITICS



The last time I dieted

BY REBECCA HANDFORD

WHEN I was fifteen, I passed out under a table at a family restaurant. That day, knowing I was to go out for a special dinner, one in which I would have to eat, I had forgone any food. Only by starving for twenty-four hours, did I feel any "permission" to allow that sweet enemy, calories, to enter my body.

Three years later, I was working a dead-end, exploitative job at a video store. Late at night, after another lonely shift spent dusting and watching "Tootsie", I would drive out in search of something to eat. I would buy it, and then, methodically, I would stuff it in my mouth while watching the waves roll in at the beach near my home. Even now, I can remember the "high" I got from filling my mouth with an entire bag of potato chips, from eating as quickly as possible. By alternating my binges with frantic exercise, I continued my war with my body.

This is all pretty dark and depressing, but I consider myself lucky. Studies estimate that one out of five university age women in North America have bulimia, a disorder which involves repeated binge eating and vomiting or laxative consumption. For every time I binged, I had a friend who had the "control" to throw up.

And control, over our space, our movements, our bodies, is what "body image" and body politics are all about. All over the world, women engage in a daily struggle to feel in control of their selves. And every day, other people come up with new ways to circumvent

this essential control.

Everywhere you look, these tentacles of control reach out to us. Single women with children, who make up the majority of people living under the poverty line, are constantly open to state intervention in both their mothering and their sexuality. Forced sterilization after abortion, inadequate health-care, and over-zealous social workers who may decide to take the kids away all hover on the horizon of poor women's futures.

For women living with HIV or AIDS, their condition becomes a series of moral judgements to be made by doctors, lovers and friends. One friend's HIV test became an ordeal when her doctor sat her and her boyfriend down for "counselling". While her boyfriend sat by, silent, the doctor proceeded to harangue her about her "irresponsible" behaviour. "Why didn't you use condoms?" he bellowed.

Thinking of examples of women's lack of control over their lives is as easy as breathing. From the new health fads which hide starvation and over-exercise under the guise of female empowerment, to inadequate daycare, from domestic violence to the newest body-hugging fashions, women can run from societal pressure, but they can't hide.

For me, the bottom came when an abusive boyfriend left me for another woman. I lay in bed for three months, leaving my house only to go to school or to work. I also realized my most cherished dream: I lost twenty-five pounds. I was, at the same time, miserable. Suddenly, I had attained my goal, the one thing I was sure would change all my "problems" into triumph. Instead, it just meant I was a thin worried girl with the same difficulties as before. The only thing that changed is that gross men tried to pick me up.

And that was the last time I dieted.

Dancing at the feet of the moon

BY AFRA JALABI

MILLIONS OF women menstruate every month for most of their living years. In fact, there are millions and millions of women who are bleeding all over the globe right now. Think about it. A lot of blood, isn't it? Yet, ironically and unfortunately it is not recognized in the scope of all its implications, needs, significance and importance.

For instance if you are a woman, have menstrual cramps and went to McGill Health Services, you will be given medication. A physician or a nurse will tell you, "In this day and age, you should not have this problem. There are wonderful medications for this."

There is a sense that your cramps should be solved away, so they will not interrupt other important things you are doing. Menstrual cramps and other related facets are seen as illnesses to be cured away by technology, and since menstruation occurs every month it should be under control. They can not stop it from happening, but at least they can have it under control.

If you feel that menstruation is not an illness, and you need a day off to rest, at McGill you are out of luck. Here they can give you a medical note for exceptional cases of menstrual pain or PMS, otherwise it should be medicated and under control.

The vocabulary used to explain menstruation in bio-medical textbooks is negative when it describes bodily processes that women alone experience. For example, menstrual fluid is described as a degeneration of the uterus lining, a loss of fluid etc. This reflects the patriarchal attitude that menstruation signals failed reproductive activities.

In contrast, male body processes are spoken of in highly positive terms—the production of sperm is in the millions. This is great. It displays male power to create whereas menstruation displays female inadequacy to create.

We are all bombarded all the time about the miracles of technology, and things it can achieve. But is killing all pain, no matter what the source, one of them? We have all heard that pain is one of the things we should not feel in this day and age.

One wonders why. As humans we will always face pain and death. Technology will not solve everything. So, does it occur to you that it should be your right to have a day off every month? Is it too much to ask?

Think about it for a while. When

women became allowed to enter universities and the workplace, they were admitted as men. Women who are getting their education or are working have to neutralize their bodies and identities (except their sexual beauty for the purpose of men's pleasure in the workplace).

But neutralization only applies when it comes to the needs of women and their differences. Thus, women should have anything "female" under control and medication.

Interestingly, it seems that anything that hinders the normative notion of productivity should be solved. This includes all female-related reproductive capacities. Female reproduction is seen as an obstacle to "productive" activity. Menstruation, pregnancy, and child caring, therefore, are viewed as activities hindering production on the market.

SUSAN PORTER is a student for whom this is a day to day reality. She brings her young baby Catherine to classes at McGill. There are no facilities to accommodate children. There are no changing areas and no places to feed the baby. And because of the inaccessibility of many McGill buildings, it is even difficult to use the baby stroller around campus.

She even has to deal with some harsh comments. Once, while breastfeeding her baby in an empty classroom, three students entered the room to talk. When the group became loud the baby was disturbed. Porter asked them to quiet down. One of the guys shouted back, "Do you think this is a bedroom?"

This is the problem — people think that female-related phenomena or practices should be pushed to the private realm, or cured away if possible.

So, if feeding your human "babies" (necessary for any nation's welfare) is seen as something belonging to the private, you can imagine how other female biological aspects, like menstruation, is also viewed.

This can be clearly seen in many aspects of everyday life. One example is the way sanitary supplies have been taxed for years. They have been categorized as luxury products, when many other products such as tarts and cakes are not taxed.

Sanitary products are not seen as a necessity, but rather as if it is a matter of luxury for a woman to bleed. I guess that because men do not menstruate, they do not see



how necessary they are every month.

WHO IS THE PUBLIC INDIVIDUAL?

These things make me, and many other women, realize that the public individual is essentially male. In order to succeed or be approved of, women should neutralize their identity, biology, and even their needs.

The neutral individual implies the male, who does not menstruate monthly, who can not reproduce other humans and who does not breastfeed them.

Menstruation is considered a taboo subject in many societies, including western societies. It has been viewed as a lack or an obstacle rather than something extra or superior in the female body, because, unsurprisingly, the ideal type is the male body to which everything is measured and scaled.

Consequently, positive and crucial differences in the female body are seen as lack or hindering aspects. These perceptions can be crushing. Yet we come to deal with it, accept it, or even internalize it.

As women we tend to downplay our most magnificent capacities in order to win in the struggle against domination and oppression. Meanwhile we forget that we are playing by the rules set for us, not by us. We enter in competitions where we have not decided the rules of the game. It is easy to under-

stand why we downplay our differences. In a struggle against oppression we want to push aside everything used against us.

And in this struggle are reproductive capacity is used against us. And not only are women not compensated for reproduction, rearing of the children, and housework, but also they are not appreciated for it.

Instead these are taken for granted. It was even used along with other female-related differences to rationalize the superiority of the male species.

"RATIONALIZED" PRIVILEGE

Every difference gets used by an oppressing minority to legitimize their privilege and domination. Colour, gender, race, ethnicity are used in such contexts.

As women we should become aware of the differences that are used against us and not collaborate by our silence in denying them and pushing them aside. If we lived in a world where men menstruated, things would have been pretty different. Wouldn't it?

Think of the blood already spilled for the silliest reason on this planet. Maybe after all "war is the menstrual envy of men". Power relations control both societal views and our own bodies.

Gloria Steinem once imagined a world of menstruating men: "So what would happen if suddenly,

magically men could menstruate and women could not? Clearly, menstruation would become an enviable, boast-worthy, masculine event: Men would brag about how long and how much. Young boys would talk about it as the envied beginning of manhood. Gifts, religious ceremonies, family dinners, and stag parties would mark the day. To prevent monthly work loss among the powerful, Congress would fund a National Institute of Dysmenorrhea. Sanitary supplies would be federally funded and free..."

Rather than dismissing this exercise as mere fantasy, an examination of other cultures shows the arbitrary nature of the stigmatization of menstruation.

MENSTRUATION CELEBRATED

The Tuareq people, Muslim tribes in sub-Saharan Africa, are matrilineal nomadic societies, and have different rules.

Among the Tuareq, where women have high status, perhaps superior to men, menstruation takes on a different meaning. When a young woman gets her first period, there are dances, feasts and parties in the tribe to celebrate the significance of the beginning of her womanhood. Again, it is not logic, but rather status, values, and norms that determine the treatment of

continued on page 6

So, now you have your choice...

ABORTION STILL OUT OF REACH FOR MANY WOMEN

BY ELISABETH UNNA

WHEN THE proposed abortion law, Bill C-43, was thrown out in the spring of 1991, it was cause to celebrate. But despite all the victories of keeping the laws off women's bodies, too many women still don't have the choice.

The reason? Governments may not consider abortion wrong, but they are slow on declaring it a right. As a result, rural women and women who move away from their home provinces often face serious financial obstacles if they seek abortions.

Abortions are performed mainly in urban areas and are thus inaccessible to women living in rural areas. In Newfoundland, for example, only a single doctor provides abortions, and in Saskatchewan the few hospitals which do provide abortions restrict service to local women, making many women travel out of province. And you can't get an abortion at all in Prince Edward Island.

Abortion coverage differs from province to province and is excluded from the provincial reciprocal billing agreement, which covers almost every other medical procedure. A woman from out of the province might not be reimbursed for the cost of an abortion performed in Québec, depending on what province she is from and whether the procedure is performed in a hospital or a clinic.

The issue is complicated and there seems to be little information available for women. Women are kept in the dark as to what they are entitled to. Abortion can become not only a frightening medical procedure but an intimidating legal procedure as well.

The troubled McGill Student Prescription Drug and Accident Insurance Plan does not include abortion among its many services — it only covers "accidental expenses", such as "Loss of Life", "Loss of One Arm or One Leg". If not an accident, then what is an unwanted pregnancy? A luxury? A voluntary choice?

No, unwanted pregnancy results because contraceptives fail, because contraceptives are not always available and because people do not know how to use them or where to get them. The Childbirth by Choice Trust in Toronto shows that most women who have abortions were using some form of contraceptive when they became pregnant — abortion is not approached by women as a replacement for contraception.

NOT IN THE MCGILL PLAN

Students' Society vp finance Susan Nickerson explained why abortion is not included in the McGill plan.

"Our plan is mainly for prescriptions and basic accidents. It's a no frills plan. The key thing is prescriptions, and abortion is not a prescription. Also, if it was included it would probably make the premiums very high."

Nickerson added that many students, namely men, would most likely protest to the inclusion of abortion, as they would not be using the service.

Seaboard Life, Insurance Broker for Students' Society, says that the McGill plan provides coverage for benefits unavailable through provincial medicare plans.

While it is true that most provinces do include abortion in their health plans, with the exception of P.E.I. where abortions are only performed if the woman's life is in danger, abortion is not portable from province to province.

NOT IN A CLINIC

What does this mean for a McGill student who needs an abortion here in Montréal and who holds an out of province or a Blue Cross health care card?

It depends on where the student is from and where the abortion is performed.

If, for example, the student holds an Ontario health care card, an abortion performed in a Montreal hospital will be fully reimbursed by the Ontario health plan. Most other provincial card holders will also be refunded. P.E.I. will not pay for an out-of-province abortion unless a five doctor panel approves the wom-

an's reasons for having one.

New Brunswick province will only reimburse therapeutic hospital abortions, if there is proof from two doctors that the abortion is a "medical necessity". Supposedly, these two letters are easily obtained, but the fact that the legislation exists is certainly appalling.

A disturbing comparison can be drawn: cosmetic plastic surgery is not funded by the province, whereas reconstructive plastic surgery that is deemed a "medical necessity" is reimbursed. This suggests that abortions, like face lifts or collagen implants are considered to be frivolous indulgences.

If performed in one of Montreal's four free-standing clinics, the cost of an abortion for an Ontario resident would be \$135-200, the same as for Quebec residents. Women from all other provinces must pay \$260-350 dollars and then apply to their province for reimbursement. However, only British Columbia will refund clinic abortions, Nova Scotia and Newfoundland will do so partially, and other provinces won't at all.

Women are thus discouraged financially from seeking abortions performed in clinics, even though it is widely recognized that clinics offer a number of benefits over hospital services. Hospitals, for example, classify abortions as elective surgery, so that delay is almost inevitable, increasing emotional and physical risk to the patient. As free-standing clinics specialize in abortion services, they tend to use the most advanced medical techniques, such as safe local anesthetic as opposed to the riskier general anesthetic used in most hospitals.

Clinics also tend to foster emotionally and psychologically supportive atmospheres, in contrast to the factory-like conditions of many hospitals.

MONEY UP FRONT

Another problem which arises in out-of-province abortion procedures in Québec is that most women, depending on the doctor, will have to pay the fees up front and then apply themselves for a reimbursement from their province.

For many students, \$300 (the minimum cost of an abortion at the Montréal General) is a considerable sum of money and the 6-8 week refund delay can take its toll on the person's financial situation.

McGill's financial aid office does have a fund for emergency problems — which can range from huge phone bills to unwanted pregnancies. In order to receive an emergency fund, the applicant must have her request approved by a counsellor. This might be difficult for some women in need of financial assistance for an abortion, due to the sensitive nature of the problem.

The Women's Union provides funding for women in some special cases, such as participation in a conference, but does not have a fund specifically for health problems.

INJUSTICE

The non-portability of abortion raises several problems for women seeking termination of their pregnancy. The Canadian Abortion Rights Action League (CARAL) regards access to safe legal abortion as a fundamental human right. The fact that it is not equally accessible to all Canadian women is a discriminatory offense.

Say spokesperson Janet of CARAL-Toronto, "The Canadian Health Act says that health care should be portable, universal, comprehensive and accessible. What medical procedures do you cut off? Abortion was the first to get cut. We believe that this does discriminate against women, as abortion is a procedure that only women access. There aren't federal restrictions against abortion. It's up to the province to make it accessible to women."

The problems raised in this article point to a backlash situation. Yes, abortion is legal and safe in Canada, but its non-portability, its inaccessibility to many women (less than one third of all hospitals in Canada offer abortion services, and these in urban areas) as well as the lack of information concerning fees and availability all add up to confuse and discourage a woman seeking an abortion.

In order for Canadian women to control when and if they become mothers, and consequentially the quality of their lives, abortion should be equally accessible to all. As the Canadian Medical Association says, "Health care insurance should cover all the costs of providing all medically required services relating to abortion, including counselling."

On Friday March 12, the Women's Union is presenting a panel discussion on Women's Reproductive Choices at 6 p.m. in Leacock 232. Women only.

Not to be discuss

This is an actual ad appearing in the May 1992 issue of *New Woman* magazine. It is selling vaginal gel.

And it uses *La Grande Odalisque*, one of the major works of the Orientalist movement in painting, to make its sales pitch.

We can only speculate at what they are trying to do here. The Orientalist painting is recreating a colonialist fantasy world of a secret and very sexual realm hidden behind the high walls of middle eastern palaces. This orientalist idea of an eastern woman, part of a harem, is mysterious, sexual, and to the racist European male gaze accessible only in fantasy.

Are the designers of the ad trying to imply that use of the lubricant will be a mysterious feminine secret? That it will render the user as young and as sexy as the woman depicted here? Or are they implying that this woman of the harem lives only for sex, and needs lubricant to keep going? Or maybe that menopausal women using this stuff shouldn't worry, because young and pretty women like this one would also need it.

Possibly they could mean all these things.

The overwhelming message of this ad is that vaginal juices are something that women will not want to talk about. For some reason, it is just too awkward and too shameful for women to mention their vagina in any capacity. A lot of products are sold that way. Think of the ob tampon commercial with the refrain "Ain't nobody's business but my own." Or all the ads for pads where they pour that clinical blue fluid all over the place.

The message is clear. Vaginas are dirty. Clean women don't have them. Period.

The text is one long euphemism. Vaginal secretions become "feminine moisture." Sex becomes "intimacy."

The text also creates a very safe and non-threatening view of women's sexuality. Expressions like "delicate as a woman's delicate vaginal area" reinforce the notion of a woman as a fragile flower. It's not an empowering image. But it certainly is a clean one.

This synopsis of when vaginal dryness will occur is misleading, to say the least. Vaginal dryness before menopause is rare. When it does happen it usually means there is an infection. And childbirth doesn't reduce vaginal secretions — it enhances them.

The advertisers seem to have decided that the gel won't sell if they associate it exclusively with aging. If aging women can believe they have a problem faced by younger women also, then maybe they might be more interested in the product.

And it wouldn't hurt Shering-Plough, the company selling the gel, if younger women who didn't need it picked it up to relieve vaginal dryness caused by an infection or by a lack of arousal.

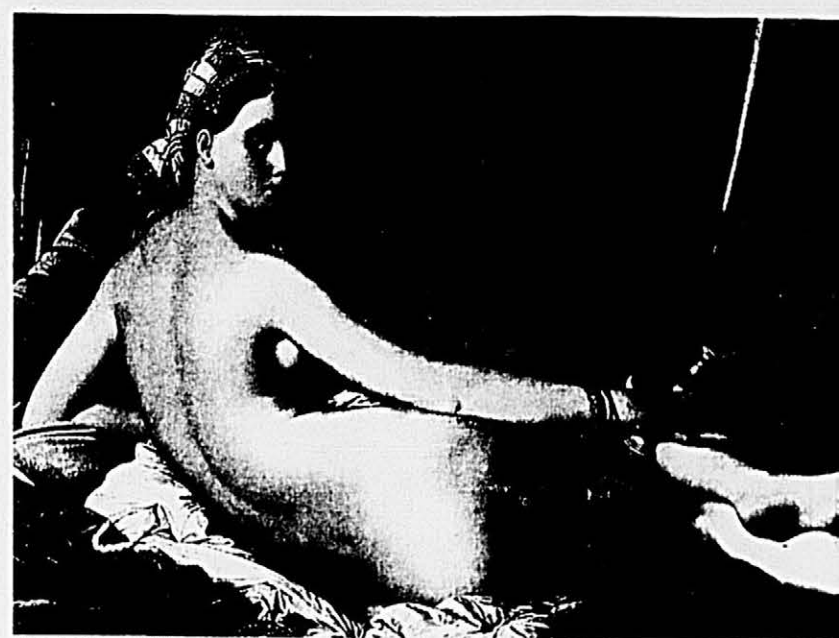
Notice how after the first sentence, the text shifts from referring to the woman using the product as "you", to referring to her in third person. Maybe it is just part of making the text less direct and more euphemistic. Or maybe they aren't selling the stuff to women at all, but to their male sex partners.

Note the professional, clinical look of the packaging. Whoever worked on this package tried to make this look as much like a prescription drug as possible. Even the name sounds like a drug brand name. This is in spite of the fact that this is an over-the-counter product containing no innovative technology.

The advertisers are here appealing to the authority of the medical profession. If it looks like a medicine, it must work.

It also takes for granted that women will see their vaginal discomfort as something that requires medical intervention of some kind.

It's a reasonable assumption, given the amount of medical attention that women's reproductive tract receives in the course of their life, and given that women consume much more prescription drugs than men.



La Grande Odalisque, 1826, Ingres, Musée de Louvre, Paris

A SUBJECT YOU MAY NEVER HAVE DISCUSSED WITH ANYONE

You may not have discussed it with anyone, but like so many women, you may be experiencing the annoyance and discomfort of vaginal dryness.

A lack of vaginal moisture.

Vaginal dryness occurs for women at many times in life. Feminine moisture may become insufficient just before menstruation, following childbirth or during menopause. It can cause a woman discomfort, particularly during intimacy.

Specially formulated Gyne-Moistrin.

For a woman's comfort, new Gyne-Moistrin gel has been specially formulated to relieve her vaginal dryness. At last, a woman has moisture that feels so

much like her own. Now a woman can use messy lubricants or lotions.

Delicate feminine

Light. Non-greasy. Natural feeling. It isn't runny or messy. It isn't sticky. It won't stain. The moisture of Gyne-Moistrin is as delicate as a woman's delicate skin.

Part of your femininity

Gyne-Moistrin is simple to use. Apply with its applicator. It's gentle, safe, hormone-free. Gyne-Moistrin gel is specially formulated for her feelings as a woman.



© 1992 Schering-Plough HealthCare Products, Inc.

The "special formulation" of Gyne-Moistrin doesn't have anything more special than KY jelly. The only medical component is to improve the condition of the vaginal tissues. And doctors will prescribe hormone therapy for menopausal women who complain of dryness.

Researchers have found that Gyne-Moistrin strengthens vaginal tissues and reduces the risk of infections in post-menopausal women.

Advertising this gel as "hormone-free" for women (perhaps justified) parades chemicals in their bodies. It uses the medical intervention to sell the product.

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BY FIONA MCCA



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PCJ Relaxer. Made especially for your little girls.

For your daughters, playing "dress-up" can be wonderful make-believe fun and games. But as their mother, you know that looking out for them also has a more serious side. And that includes caring for their hair. That's why you use PCJ Relaxer. It's made especially for young girls' hair.

PCJ relaxes their hair leaving it soft, silky and so manageable. Make-believe can be fun but you can believe in PCJ Relaxer, made just for young girls' hair. An original just like your daughters.

I don't know whether to laugh or cry. These little girls look like badly painted dolls. They're being initiated to the true pleasures of womanhood. Little do they realize that these harlequin shades will become their masks for adulthood. This ad shows a perfect marriage of racism and sexism. By getting their mother involved in the early boot-camp of femininity, this hair-relaxer has picked a winner. And these girls thought this was make-believe.



And Ultress has double the conditioner so your hair feels great too.

CLAIROL®

Ah, hair! Long a symbol of power, it can now be used to exact revenge on those who piss us off. Just by dyeing our hair, all the pain, repressed anger and powerlessness of female existence is erased. Yes, with Clairol, you too can feel free to hate your mother-in-law, your friends, and your sisters. I am blonde, I can fight.

Beauty made simple

BY REBECCA HANDFORD AND AFRA JALABI



SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

Menthol, 9 mg. "tar", 0.7 mg. nicotine, filter. 9 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

Oh, boy! All this time I've been worrying about my lack of personality, when all I needed to do was drive to Plattsburgh and pick me up some Capri Super Slims. After all these years of smoking and smelling like an ashtray, I'm finally letting my spontaneous, dramatic, bold, outrageous modern yet elegant side show. Too bad I'm so winded from all the butts and can't exercise or afford new clothes. I can afford the smokes tho' and that's a first step.

6 AIDS: Women are at risk

BY TARA ANDRESEN

CANADIAN HEALTH officials are considering expanding the case definition of AIDS to include women's symptoms. This could double the number of women diagnosed as HIV positive.

Last year, the American Centre for Disease Control expanded their case definition of AIDS to include conditions that afflict women specifically, such as cervical cancer, chronic yeast infections and upper respiratory infections.

Women and doctors continue to miss the symptoms of HIV infection. Consequently, women are seeking treatment later and die three times faster than men.

"Men generally survive longer because when they are diagnosed they are less sick at the time than women," said Dr. Robert Remis, a medical epidemiologist with the Centre for AIDS Studies at the Montreal General Hospital's Community Health Department.

"IT'S A RECOGNITION THAT THE NEEDS OF HIV-INFECTED WOMEN, WHILE THERE ARE SIMILARITIES WITH MEN, ARE POTENTIALLY DIFFERENT," SAID FALUTZ.

"Being tested earlier on allows for a voluntary, more informed decision to get or to not get care."

Doctors have relied on the appearance of Kaposi's sarcoma and pneumo-cystic carinis pneumonia to diagnose AIDS. These more visible conditions manifest themselves primarily in HIV-positive men.

According to Remis, the greatest proportion of people who come forward for testing are gay men. "They do so because they recognize that they are part of a high risk group."

But AIDS is not a gay disease and women are increasingly at risk.

"There is no such thing as a high risk group—there is only high risk behaviour," said Julien Falutz, director of clinical research at the Montreal General Hospital's AIDS Clinic, where 45 HIV positive women are presently being treated.

Many women view AIDS as somebody else's disease which does not affect them. Consequently, few women go for testing because they

think they are not at risk.

"It is expected that there will be a growth in the number of cases of women with AIDS between 1994 and 1996," said Remis.

Falutz encourages women to get tested but more importantly women must acknowledge high risk behaviours, not using condoms or using dirty needles. Ultimately, for everyone, realizing whether or not you're at risk is of greatest importance.

There are many AIDS-related issues which affect only women. "Women have less access to services and feel excluded from many of the services offered", said Kathryn Roston of the Centre for AIDS Services of Montréal. "This is partly a result of the lack of solidarity among women who have tested HIV positive or have been diagnosed with AIDS."

For many women this leads to feelings of isolation, depression and fear. "They are afraid to tell anyone for fear of rejection and for fear that their children would be taken away," said Roston. "The majority of women only tell one family member, if that."

Efforts are being made to offer more services which are tailored to women. For example, the Montréal General Hospital is making a special effort to reach out to women.

The hospital is working towards setting up an AIDS clinic which will spearhead research and tailor services to the needs of women. It will add evening hours, for many women who are responsible for childcare or who are employed.

"It's a recognition that the needs of HIV-infected women, while there are similarities with men, are potentially different," said Falutz.

The YWCA has recently published a resource guide entitled *World, Women and AIDS*, which highlights key local services and international initiatives. It includes facts about AIDS and compiles 23 local, national and international AIDS services for women.

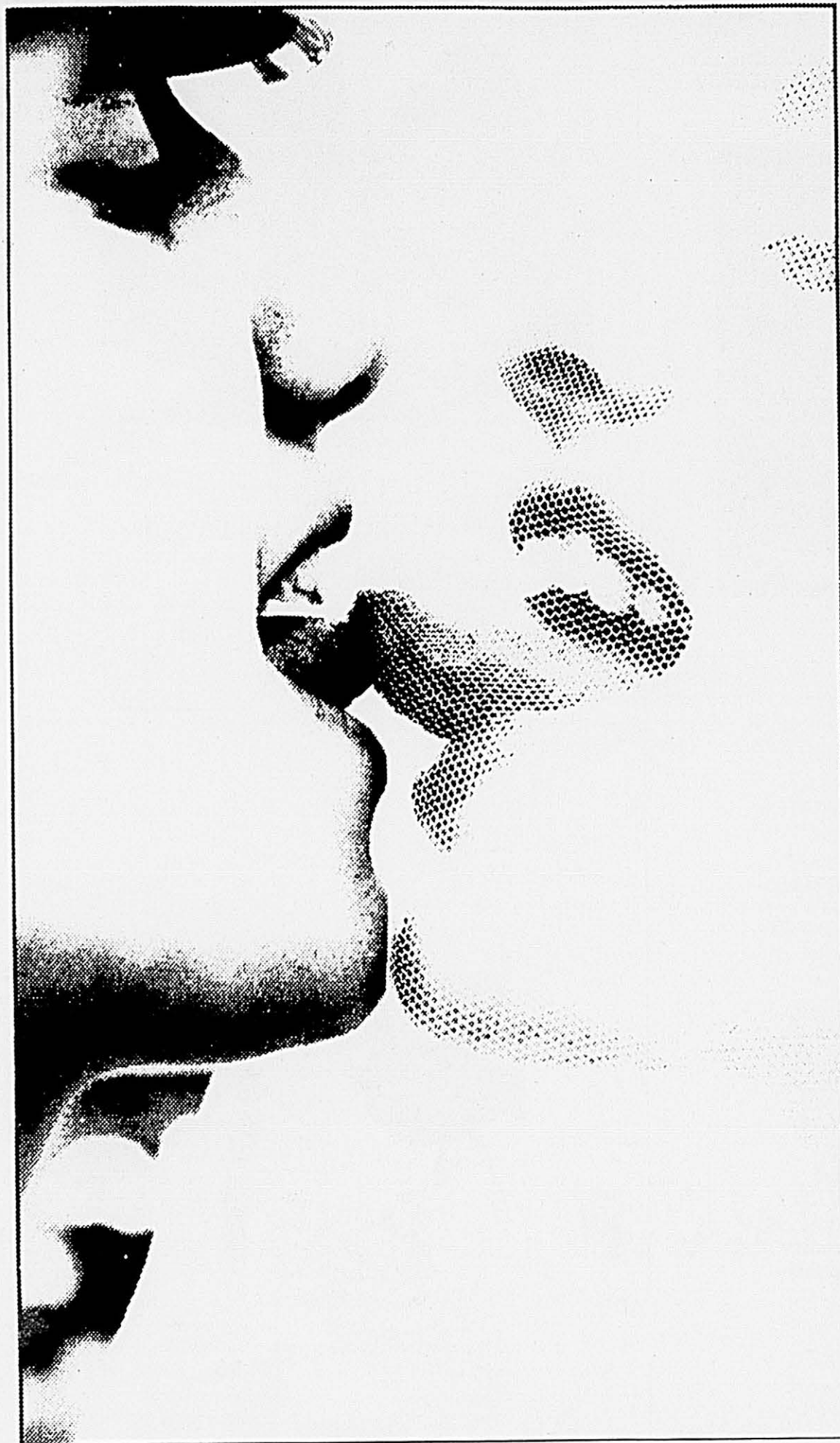
Doctors are finally beginning to acknowledge that HIV infection manifests itself in women. These symptoms include a wide range of gynecological problems, including severe and persistent yeast infections, irregular menstrual periods, hormonal imbalances and cervical dysplasia.

More research is needed to help both doctors and women understand the connection between HIV infection and women's gynecological problems.

The expanded U.S. case definition is seen as a major tool for raising awareness and hopefully will spark new research.

For testing or more information, call the Centre for AIDS Services of Montreal (Women) at 954-0170, CLSC Metro at 934-0354 and Comité SIDA Aide a Montréal at 282-9888.

A panel discussion will take place on women and AIDS today at 3:00PM, to be located at 3715 Peel St. in Seminar Room 100. Contact Ania at 276-7944.



At the feet of the moon

continued from page two

women's periods.

Another example is Saudi Arabia. In this rigidly patriarchal society, men and women are segregated. Yet, because of this segregation women can make their own rules and values. In schools run by women, for women, and under women, menstruation is viewed as a natural cycle for which female students are given a day or two off every month to relax or get comfort. In Japan, where productivity is highly valued, women still get two days leave every month.

When women are not present in certain cultural and productive contexts it does not necessarily imply their exclusion. Viewing it from the woman's point of view, it can be positive.

For example, when women in Hindu tradition abstain from housework during their menstruation, they view it as a break from their daily chores.

Again, when Muslim women do not fast in Ramadan during their menstruation they also view it as a resting

break in the long month of the fasting. At the same time, Muslim women can perform pilgrimage in Mecca during their menstruation.

It is important to look when and where women abstain from certain contexts and we should view its positive and negative implications before jumping into conclusions.

Where women are always poorer than men in any society, where they always work longer hours, and where their reproductive contributions are not even paid or at least appreciated but rather seen as inferior obstacles to the glories of the market production, then we are not talking compensation, let alone privilege.

Let us look again at ourselves, as women, at our bodies, with our own eyes and our own logic, and we will start seeing amazing and horrible things at the same time that have been going on for too long. So, next time when you see your menstrual blood, draw a red rose in your calendar, and think about the rights you should have and the privileges you already have.

So what is porn anyway? ⁷

BY KRISTEN HUTCHINSON

"SHE WALKED back to the little room where her shorts were and bent over to pull the tight shorts over her aching cheeks. In that moment, and it was so sudden that she gasped, an arm was around her waist and a large smooth cock was working in and out of her pussy."

"She was shocked at first and began to protest but the cock was working in and out that soon she was moving herself to accommodate. Feelings were opening up inside of her that were extremely dangerous."

Would you call this excerpt pornography or would it be erotica? How about this one?

"We silently undress each other, rolling around on the bed. Vicki gasps at the sight of my full breasts. She arches her body over to get them in her mouth. Moans and sighs are all that I can manage as my friend sucks on one tender nipple."

These two excerpts are from *Heretica 2: A Collection of Women's Erotic Fiction*, an anthology edited by Susie Bright and Joani Blank. Does this change how you would define these excerpts? What if I had said they were from *Penthouse* or *Hustler*? The context is as important as the actual depictions.

The division between pornography and erotica is a false one. Every woman has her own definition of what is and is not acceptable in sexual representations. Establishing definitions of pornography has led to censorship.

The Butler decision reached by the Supreme Court of Canada last

March, established a new legal definition of pornography. Porn containing explicit sex with physical violence or threats of violence, portrayals of sex with children, or depictions of sex which are degrading and dehumanizing, if the risk of harm is substantial, will be censored.

In the last year, the police and courts have used the decision to crack down on same-sex pornography.

The most publicized was the spring issue of *Bad Attitude*, a magazine by and for lesbians, which police seized from Glad Day Books in Toronto. The issue depicted bondage and penetration.

Glad Day owner John Seythes and former manager Tom Ivison were charged with selling obscene material. They were acquitted February 15 and the store was fined \$200. But court costs amounted to \$20 000.

Last August, Canada Customs seized a shipment headed for Pages, an alternative Toronto bookstore, which contained erotic trading cards and copies of *Piercing Fans International Quarterly* (which also had trouble getting to Le Dernier Mot on St-Laurent in fall).

In December, *Hothead Paisan* was also intercepted by Customs on its way to the Toronto Women's Bookstore. The comic, which recounts the adventures of a



What does this picture mean to you

"homicidal lesbian terrorist", did not contain erotic images.

And *Blue Boy*, a gay male porn magazine was stopped at the border in June, not for its photographs or graphics but for an explicit article on safer sex.

The concerns of some members of the queer community are well founded, that the new law would be used to censor gay and lesbian porn while leaving heterosexual porn virtually untouched.

DEFINING COMMUNITY STANDARDS

It suits the police and the courts to present porn as the major cause

of crimes against women and children. It definitely makes their job easier to point to porn as the cause instead of a greater, more complex societal evil.

The supposition that men are affected by images harkens back to a belief that men cannot control their sexual urges. Show them too much porn and they won't be able to control themselves.

Censorship implies that women are weak and powerless by nature and need to be protected by the male censor who is naturally aggressive and violent.

It is the personnel of the state who enforce these laws and after the law is passed, feminists have no

control over the censors, police or the courts. It is irrational to assume the state will use feminist principles when dealing with sexual representations.

The right to censor depends on the notion of community standards — "the accepted standards of tolerance in the contemporary Canadian community."

How can you possibly define what the average Canadian finds offensive? What the hell is an average Canadian?

Ultimately, a judge or customs officer, usually male, determines what these standards are. An impossible task, left up to his whims.

Reclaiming porn Sexuality need not offend

BY KELLY MACCREADY

"Women can speak for themselves and by doing so deliver a valuable counter-argument to the lies, secrets and silences that typically pass for a woman's sex life."

"Re-defining the erotic in terms of female rather than male experience is crucial to the pornography debate, not only to introduce some truth telling but also to remind those who want to protect and sanctify, that censorship may replace one kind of gag with another." —Jeanette Winterson

PLAYBOY BOSS Hugh Hefner once said pornography celebrates women. But the majority of mass-produced porn I have seen created by the likes of Playboy have done nothing for women, catering exclusively to the needs of men.

Historically owned, controlled and consumed by men, the pornographic industry has left many women feeling cold and objectified. There has been little engagement

with the women who are subjects of the sexual writing, pictures or films which have typically constituted North American pornography.

Yet many women have worked at reclaiming and redefining what pornography means, establishing a feminist voice which supports erotic images of the female.

Women are asserting their rights to sexual images which make them feel comfortable and more truthfully represented. Women of diverse backgrounds are producing erotica which aims to reflect their longings and visions.

Many women have designed new definitions of the sexual female. Erotic writing by women and sexual representation of women by women offers alternatives to the evil representation our sexualities have been given elsewhere.

Lesbian erotica has been at the forefront of a movement to reclaim the images which represent us. Much of lesbian erotica is created, distributed and consumed by women.

Taking control of the representation of women and how we have sex can be an empowering tool for all women, regardless of their sexuality. Heterosexual women need to define and create images of heterosexual sex which they feel comfortable with.

WHEN WOMEN WHO ABHOR THE SEXUAL IMAGES THEY HAVE SEEN OF THEMSELVES CREATE NEW ONES, THEY OFFER ALL WOMEN ALTERNATIVES TO THE DETESTABLE INVENTIONS WHICH HAVE PERVADED OUR SOCIETIES FOR SO LONG.

Within a more inclusive definition of feminism, there lies the possibility of women reclaiming their sexualities and their rights to define, control and enjoy sex. This allows us to create our own ideals of women and sex.

When women who abhor the sexual images they have seen of themselves create new ones, they offer all women alternatives to the detestable inventions which have pervaded our societies for so long.

Condemning pornography without offering ideas of what you would like to see in its place is simply not enough. We know censorship will not annihilate the attitudes and images of female sexuality which exists in our communities.

Condemning all images of female sex is oppression by a different crowd. This only limits women to the stereotypes of virginity, chastity and purity.

"Where does this leave the desiring woman? Is she not being shackled as securely as ever to the image of high-minded saint and puritan moralist? Folk mythology is just that, even when it is a feminist mythology," writes Margaret Reynolds

Movements against porn have come directly from certain streams of the feminist movement. Women of colour, working class women and lesbians have all been instrumental in showing that a feminism which relegates women's experience to that of white, middle-class, straight women and does not heed the voices of different experience is oppressive in itself.

A feminism which tells women that they cannot enjoy sex, sexual imagery and writing is imposing morals not shared by all.

Many feminists are recognizing and exploring our differences. As women we often share something, yet need to be aware of our different histories and experiences. This of course means we have different desires.

Yet if we can agree on our rights to express our desires in a male-controlled industry and patriarchal world, we can begin to appreciate and respect our differences. The images we create should therefore reflect the diversity of women's sexual needs and desires.

My choice

WOMEN'S WEEK • The McGill Daily • Thursday, March 11, 1993

FOR YEARS I have been active in the campaign for the right of women to have free, accessible and safe abortions. During the Chantal Daigle summer, I proudly chanted "ni pape, ni juge, ni médecin, ni conjoint, c'est aux femmes de décider" through the streets of Montréal. I rejoiced with thousands in Toronto outside the Morgentaler clinic when abortion was struck from the Criminal Code.

My stand on the abortion issue was derived in part from the belief that women have the right to control their reproductive lives. It was also based on the practical understanding of women's desperate, often fatal attempts to make themselves "regular." Women have been killing themselves for centuries.

Until a few months ago, I had successfully avoided a dreaded unwanted pregnancy. But in June, I was confronted with the "choice." For many reasons, both personal and practical, I chose to terminate the pregnancy. The experience made me realize the profound silence that surrounds abortion. It is one thing to talk about whether or not one agrees with "choice" it is quite another to talk about the experience itself. I found that the more I discussed my own experience; the tremendous relief, the sadness, the creeping guilt, the more I heard voices of women who felt as I did. But like me, they had no forum or place to allow the necessary healing to happen. In the informal discussions among women who have had abortions, we are beginning to understand what the experience means and

how to integrate it into our lives. In public, though, the silence is heavy.

It struck me while at meeting of students who were trying to decide whether to endorse a pro-choice platform, that I had been silenced. There were women and men standing up pronouncing on abortion, telling me what their church, their parents, their friends think of abortion. I wanted to get up and explain to everyone what it meant to me to be able to exercise choice but I was frozen in my seat.

How many people would have judged, even indicted me for my actions? How many women in that room had had abortions and were silenced by the atmosphere that was tainted with the assumption that abortion is not a student issue? How many of us felt unsafe in a room full of our peers? The personal is political but politics is slow to give the personal a public space in any real way.

This is not simply a pro-choice tirade. It is an attempt to point out that there exists a silence from women who have the information and experience that could contribute in a substantial way to the abortion debate. Being decidedly pro-choice does not make abortion an easy decision, nor does the fact that it is no longer illegal mean that society, or even your peers, will not judge us as immoral. With abortion we need no longer face death or a criminal record, but we live in silence in a community that is intolerant of our choice.

In solidarity with thousands of women,
I remain anonymous.

The right to say no

I'VE BEEN spending a lot of time with women lately, and I've been listening to them talk. I've been hearing a lot about "No means no!" and "we have a right to say no!" I've been thinking these phrases are so cliché, that they don't mean anything anymore.

The first time I had sex I was given plenty of opportunities to say "No." He asked me if I wanted him to use a condom, and I said sure. I thought I wanted to sleep with him. But after he left to get the condom, I started to panic. I wanted to tell him I'd changed my mind, but I figured I was just nervous, and that this was normal.

He came back, and I lay there while he opened the box of condoms and he asked me again if I was sure. After he put it on he turned to me and said, "I'm going to give you one last chance to get out of this — are you sure?" I wasn't sure, but I

figured that was just my nervousness, and I'd heard being nervous was normal...so I didn't say no.

It was the most horrible experience of my life. He didn't even make love to me; he fucked me. And I hated it. I wanted him to stop, but I didn't think I had the right to ask him to. He'd already given me "one last chance" to get out of it, so I figured it wouldn't be fair to say no.

Well Fuck Fairness! I should have said no. I had a right to say no. Only it took me a year to understand what that really means and now, it's too late.

Two months later, my boyfriend and I started sleeping together again. And it was okay. But it just goes to show you that every situation is different. It doesn't matter if he's your friend, boyfriend, or husband. Now I know that no always means no, and that we always have a right to say no.

INTERNATIONAL WOMEN'S WEEK

SCHEDULE — MARCH 11-14, 1993



THURSDAY MARCH 11

NOON-5:00 P.M. The Women's Union presents the final day of their Feminist Video Festival: Women Organizing for Change (Part 2). Lea 232. Outside the main room the Craft Sale continues (see Monday).

NOON "Speaking of Nairobi" (Tina Horne, 1986). An example of international feminism at its best: A study of the 17,000 women who attended a conference in Nairobi at the end of the U.N. Decade for Women in 1985.

1:00 "A Place of Rage" (Pratibha Parmar, 1991), from the New York distributor Women Make Movies. An exuberant celebration of African American women and their achievements. Interviews with Angela Davis, June Jordan, Alice Walker, and Trinh T. Minh-ha.

2:30 Mirian, the organizing director of the Melida Anaya Montes Women's Movement and member of the Farabundo Martí National Liberation Front joins us from El Salvador to speak about her years of working for social justice. Consecutive translation by Scott Evanson.

4:00 "Images for Export: The New Face in El Salvador" (Mary Armstrong, 1988). An exploration of the political situation of this tiny country, devastated by a decade of civil war.

3:00 P.M. Centre for Developing Area Studies presents a panel discussion on Women and AIDS, a comparative perspective on policies and experiences. Dr. Alix Adrien, from DSC Montréal and McGill International, will speak on AIDS and Haitian Women, Karina Keilman, PhD Medical Anthropology, will speak on AIDS and Women in Kenya, Christina Haddad, M.A. Political Science will speak on AIDS and Women in the USA, and Jane Kupski of ODAP (Video) will speak on AIDS and Women in Mali. 3715 Peel Street, Seminar Room 100. For more information: Ania 276-7944.

7:00-10:00 P.M. The National Film Board presents an evening of Canadian woman-directed films. Lea 132. Sponsored by the McGill Film Society, the Women's Union, and Shakti: Women of Colour Collective.

At 7:00, Alanis Obomsawin, a prolific filmmaker at the NFB, will speak. Her film "Mother of Many Children" (1977), in which the proud matriarchal culture of First Nations' is discussed from a multi-generational perspective, will follow.

At 8:30, the popular "Sisters in the Struggle" (Dionne Brand, Ginny Stikeman; 1991) will be screened. Contemporary Black women activists discuss their work in everything from the labour movement to electoral politics, while analyzing the link between (and the struggle to overcome) sexism and racism.

At 9:30, "Black Mother Black Daughter" (Sylvia Hamil-

ton, Claire Prieto; 1989) will be screened. This film explores the Black women's lives who have struggled to create a community in Nova Scotia for 200 years.

9:30 P.M. Traditional Indian dance performed by Rima: unveiling a rich history of women's expression and worship through dance. At Players' Theatre, Union Building 3rd Floor. Followed directly by...

10:30 P.M. BLATANTLY SEXUAL (see Wednesday 9:30).

FRIDAY MARCH 12

6:00 P.M. The Women's Union presents a panel discussion on Women's Reproductive Choices. Without entering into discussions of morality, this panel hopes to provide women with tangible knowledge about what practical repercussions their choice would have, should they become pregnant. Lea 232. WOMEN ONLY.

7:00 P.M. The McGill Film Society and the Women's Union present "Daughters of the Dust" (Julie Dash, 1990). The film tells the story of the women in an African American family living off the South Carolina coast at the turn of the century and their preparations for moving to the mainland. FDA Aud.

9:30 P.M. WOMEN MAKING SCENES presents Literal Madness: transposing female sexuality from the page to the stage. New directions in theatre provoked by the bold works of Andrea Dworkin and Kathy Acker. At Players' Theatre, Union Building 3rd Floor. Followed directly by...

10:30 P.M. BLATANTLY SEXUAL (see Wednesday 9:30)



SATURDAY MARCH 13

9:30 P.M. Montreal comedienne Janis Kirshner pokes fun at just about anything with a stand-up act which will be opened by Laura Mitchell. Followed directly by...

10:30 P.M. BLATANTLY SEXUAL (see Wednesday 9:30).

SUNDAY MARCH 14

7:00 P.M. Lament for the Crucified Woman. "Woman... you are set free." Luke 13:12. A contemporary workshop service in celebration of the ecumenical decade of churches in solidarity with women. At Presbyterian College Chapel, 3495 University.

• All week at the Women's Week tables (either in Leacock or the Union) the Women's Union's Women's Creative Journal, HERIDAN, will be sold for only \$2.00! Great new writing by women at McGill.

• Events are open to all unless otherwise specified.